

# Silver Screen

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NEWSSTAND  
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ANY SCREEN  
MAGAZINE

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MARIAN  
MARSH



GARBO'S  
DARING NEW  
CHARACTER

MARIAN  
MARSH  
STARLET





# TANGEE

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New! *Tangee Theatrical*, a special dark shade of Tangee Lipstick & Rouge Compact for professional and evening use

TANGEE LIPSTICK, \$1. The same marvelous color principle in Rouge Compact, 75c . . . Crème Rouge, \$1. TANGEE FACE POWDER, soft and clinging, blended to match your natural skin tones, \$1. TANGEE NIGHT CREAM, for both cleansing and nourishing, \$1. TANGEE DAY CREAM, to protect the skin and as a powder base, \$1. TANGEE COSMETIC, a new "mascara," does not smart the eyes, used also for tinting the hair, \$1.





# Charlie Chan's Chance

**WARNER OLAND** in another amazing adventure of Earl Derr Biggers' master sleuth! With eyes that see all, lips that tell nothing, Charlie Chan unmasks the most sinister crime of his career. Directed by John G. Blystone, with Alexander Kirkland, H. B. Warner, Marian Nixon, Linda Watkins . . . . A mighty murder mystery!



**FOX**

SILVER SCREEN *for* MARCH 1932



# The OPENING CHORUS

FREDRIC MARCH has worked a transformation. It is not only that Dr. Jekyll turns into the miserable Mr. Hyde, March has carried the idea further. He has transformed the fan army into March rooters, Hollywood into his private field of glory and the writer of these lines into a yammering enthusiast.

oo oo

NOT all good books are fiction and not all good films are stories. "The Explorers of the World" is the name of a picture made by intrepid souls, and it has for some people more thrills than Joan Crawford can deliver and more appeal than Garbo. Did you know that one of the big money-making pictures of last year was "Trader Horn?" There are many of us who like these out-of-the-usual shots, and this picture that the explorers have brought back, from scenes that are strange and horizons that are far away, delights us. The explorers talk as the scenes are shown and in close-up views we learn to know our guides. The jungles of South America have mysteries for our eyes. We visit the Arctic Circle beyond Alaska and crunch through the ice of Antarctica, stalk lions in Africa and listen to the prayer wheels in Thibet. It is wonderful to see, and Hollywood will not begrudge these brave men the center of the screen they have so fairly earned.

oo oo

WE HAD our ear to the ground to find out who was to be the next great screen rave, and Miriam Hopkins stepped on it. She has arrived on Broadway in the Fredric March "Dr. Jekyll" picture, and when we say *arrived* we mean that her name is in the conversation, that her's is the face that looks at you on Broadway, and that she will surely be one of the most talked about players for months to come.

oo oo

"MATA HARI" sets a new all time record for the Capitol Theatre in New York City. \$116,000 in one week.

Under these circumstances the depression does not Mata a Hari of a lot.

REFLECTING THE MAGIC of HOLLYWOOD

# Silver Screen

MARCH 1932

VOLUME TWO  
NUMBER FIVE

ELIOT KEEN

Editor

ALBERT P. SCHLAFKE

Art Editor

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COVER PORTRAIT OF MARIAN MARSH BY JOHN ROLSTON CLARKE

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# STARTING A NEW PARADE of HITS for 1932!

**M-G-M** BEGINS THE  
SEASON WITH  
**TWO**  
SENSATIONAL DRAMAS

WHAT A SMASHING  
BOX SCORE in 1931!

THE CHAMP  
MIN AND BILL  
TRADER HORN  
A FREE SOUL  
SUSAN LENOX  
The SIN of  
MADELON  
CLAUDET  
POSSESSED  
(Just to mention a few)  
And BIGGER hits in 1932!



Wallace **BEERY**

The old "CHAMP" himself — greater than ever!

Clark **GABLE**

M-G-M's sensational new star

in THE NEW  
MIRACLE  
PICTURE—  
The THRILL  
from the  
SKIES!



**HELL DIVERS**

A GEORGE HILL  
Production

with  
CONRAD NAGEL  
MARJORIE RAMBEAU  
DOROTHY JORDAN  
MARIE PREVOST

Marie  
**DRESSLER**

THE  
GREAT STAR  
WHO MAKES  
YOU LAUGH  
and MAKES YOU  
CRY BUT AL-  
WAYS MAKES  
YOU HAPPY!



in  
CLARENCE BROWN'S  
Production

**Emma**

with  
RICHARD CROMWELL  
JEAN HERSHOLT

Story by FRANCES MARION

Adaptation and Dialogue by LEONARD PRASKINS  
Additional Dialogue by ZELDA SEARS

directed by  
Clarence BROWN

**METRO-GOLDWYN-MAYER**



# Don't Fight With Your Mirror

# KISS and MAKE-UP

By  
MARY LEE



**I**SN'T it a thrill to give your face an added beauty with a few deft strokes of make-up? To be sure it is only borrowed beauty, no matter how much you pay for the things you use. Nevertheless a woman without a lipstick has not yet discovered her best friend. The Hollywood stars have studied make-up tirelessly. Some of them depend upon expert beauticians to help them gain the most flattering effects.

The art of make-up is really something like the art of friendship. Life would indeed be empty without friendship—and yet, so many of us impose upon it and abuse its privileges. Just so with make-up. A sympathetic touch of rouge is enough and yet so many women try to put it all on at once, evidently going on the theory that you can't have too much of a good thing. A little boy eating too much candy makes the same mistake, but fortunately he has pains to warn him not to do that again. Whereas, the woman with too much make-up inflicts the pain on other people, and they can retaliate only by staying away from her. She has advertised herself as a person of poor taste, pleased with crude and vulgar effects.

Many women want the refinements of make-up but are ignorant of how to accomplish them. This article is addressed to them.

## Mary Lee Will Help You to Beauty Free

Just write to Mary Lee and she will help you with your personal problems of beauty—weight, skin, hair. If you would like her personal advice send her a stamped and addressed envelope. Mary Lee's address is care of SILVER SCREEN, 45 West 45th Street, New York City

We should not use make-up unless we really need it, for, if the tiny muscles that reflect thoughts cannot be seen, it tends to kill the expression of the face. The great Italian actress, Duse, used no make-up at all. She wanted nothing to stand between her audience and the full play of emotion in her face. A great woman who was not afraid to be herself!

Joan Crawford gives us a perfect example of how a proper use of make-up can build and change a personality with marvelous results. She no longer resembles the Joan Crawford who first came to Hollywood. She is another girl entirely.

**Joan is a beautiful example of a girl who made the most of the beauty that was originally hers**

Make-up is such a personal thing. Everything you use should be chosen carefully. The shape of your face and the height of your forehead, as well as your coloring should be taken into account. What so many people do not understand is that make-up has a use in helping the contour of your face. It is not merely coloring matter. So we should not follow fads too slavishly. It is best to adapt them to our own needs. At the moment fashion says—"pink and white faces to go with the feminine mode." And many a woman strives to obey this at the sacrifice of her own best effect.

Speaking of contours, a pink and white make-up on a round or large face simply adds to its enormity. A very thin face looks ghostly in a pink and white treatment.

To soften the lines of a face, either large or thin, use powder that has the softening yellowish tinge—an indeterminate *rachel*. Garbo, for instance, uses only the very softest shades. Use a lighter powder on your forehead alone to give the face a clarity of expression, to add depth to the eyes, to contrast with your hair, and to make your brow "intelligent looking." Nothing is so feminine as a pale forehead—nothing so unattractive as a dark-skinned brow.

Use a darker powder on the too prominent portions of your face; pat it along a full jaw and throat and on a nose that is too large or sharp; put it anywhere you wish to soften the lines or minimize proportion. A few minutes' experiment before your mirror will prove just where to use it best. Wonderful effects can be attained by the use of powders. Have several shades, light, dark and medium. Study your face in daylight and choose the color that looks most natural. For night a more exaggerated effect is [Continued on page 59]



...He takes life's corners  
on two wheels!

# James Cagney

in

## "TAXI"

*HONK! HONK! Here comes Jim! . . . Rough . . . ready . . . romantic . . . The fighting-est, loving-est red head that ever skipped a "stop" light . . . He knows what's what . . . He's wise to every bright light on Broadway and speeds thru life to love—after a blow-out or two . . . "Taxi"—a dramatic cross section of life on the wisewalks of New York . . . Speedy . . . thrilling . . . glorious entertainment!*

With

**LORETTA YOUNG**

**GEORGE E. STONE**

**GUY KIBBLE**

Adaption and dialogue by  
Kubec Glasmon and John Bright

Directed by  
ROY DEL RUTH

**A WARNER BROS. & VITAPHONE PICTURE**



# LOVE AND HISSES!!



AMONG the new stars, Sylvia Sidney leads. Joan Blondell and Jimmie Dunn rate, and between, before and after, Gable! Gable! Gable! Garbo leads the older stars. Joan Crawford is very popular. One feature that is catching on and that you like to talk about is, "teams." Montgomery and Norma Shearer clicked. Do you like teaming? Colman, Lukas, Chatterton, Harding are liked by the fans who do not gush. What a great reception the new shows received—"Strictly Dishonorable" and "Private Lives." Tell all, root out injustice, correct mistakes, remold the movie world by writing Love & Hisses Editor, 45 West 45th St. Keep it down to 200 words and the best letter gets a prize of \$15, second \$10, next \$5.

## FIRST PRIZE LETTER

Cedar Rapids, Iowa  
Let the movies take a lesson from the stage! If they must talk, and act, and live, let them learn these arts from the people of the footlights. Why do I speak so positively? Because I've just come from two of the greatest films I've ever seen—both of them performed by newcomers to the screen via the stage entrance.

My grandest bouquets go to Lynn Fontanne, Alfred Lunt, and Helen Hayes. "The Guardsman," first starring vehicle of Fontanne and Lunt, was a perfect picture, and there is no written or oral tribute worthy of "The Sin of Madelon Claudet," Helen Hayes' first picture, which is in every way deserving of the nomination "a woman's version of 'The Way of All Flesh.'"

Long live the movies! And, long live the stage! A great combination, a splendid industry, and a fine art.

Robert Downing

## SECOND PRIZE LETTER

Mansfield, Mass.  
Why, oh why must we be bored any longer with these sophisticated dramas of modern life? Instead of having to witness the sordid details of life as some people see it we should be made to see the finer, nobler side of humanity. The purpose of moving pictures is to give people enjoyment, not to make them depressed, shatter their ideals, and give them bitter prejudices.

Why can't we strike a happy medium in motion pictures?

About a year ago they gave us nothing but musical comedy farces. Those were refreshing for a while but we got fed up on them. Then they gave us war pictures. After those were exhausted the horrible gangster pictures were heralded in. Now that they are dying out we are being fed on sophistication. Not bad at first—But!

Give us more pictures like "Daddy Long Legs," "The Yellow Ticket," "Sunny Side Up," "Whoopee," and "The Miracle Woman." More pictures featuring Garbo, Colman, Dix, and Crawford.

Geraldine Kane

## THIRD PRIZE LETTER

Linden, N. J.  
Let's have a lot more pictures like "The American Tragedy," "Street Scene," and "Susan Lenox." I think they were wonderful. When I saw Sylvia Sidney for the first time, I fell in love with her. When she smiles you feel as if you could hug her.

Greta Garbo and Ann Harding cannot be compared with anyone else.

Why don't they give Jean Harlow a break? She has not been in a good picture since "Hell's Angels."

I think moving pictures have progressed this year more than any other.

"Here's hoping they get better and better!"

Winifred Brown

## WHATDYEMEAN, PLENTY!

New York, N. Y.  
To the professional and amateur critics who persist in denouncing the "talkies," I submit the following:

Not all individuals have a high enough level of intelligence to enjoy and understand the sophisticated pictures rapidly dominating the screen. For these people, we must still have the hokum so prevalent in the "silents." Not that they are necessarily morons, but they still think of life in terms of thrills and strong action, rather than mental conflict. An exhibitor, catering to such an audience, and showing such pictures as Ina Claire's "Rebound," would be inviting financial suicide.

For those who want the really fine pictures, there are plenty to go around.

Mrs. Jessica Levit

## ARMY SURRENDERS!

West Point, N. Y.  
Of course, the Lieutenants would like Greta Garbo, no matter how, when or why! I think she has a tendency to pose too much in most pictures—what we've been craving is action and we got it in "Susan Lenox." Why we all like Greta is more than we can tell—maybe it's her suave manner or her demure look that arouses one's emotion! Who knows? Anyhow she is lovely—we're for Greta!

Lieutenant H. N. Toftoy

## WANTS MANHANDLING!

Cleveland, Ohio  
Of all the items written about Clark Gable not one of them has actually given the reason why the average girl is crazy about him.

I'd say that it wasn't so much the man himself who appeals to feminine hearts but the type he represents. In these days I have yet to find a man who shows real strength of character, driving ambition, ruthlessness, tenderness and sophistication. I shall probably look a long time before I find a man with all those qualifications. Gable has given me an ideal by which all my boy friends suffer in comparison. Perhaps he may unwittingly be the cause of my becoming a parsimonious old maid. We'll see!

Helen Reeder

## DREAM GIRLS

Austin, Texas  
What is the spell that this peculiarly charming woman, Joan Crawford, casts over us? It is not a glamour of romance and unreality—like that of Greta Garbo.

Miss Crawford's charms had to be cultivated and accentuated to make her the attractive personality she is.

She conveys—always—to another woman the feeling that she is studying out these charms, is being completely aware of each shade of expression, and is utterly conscious of her fascination. Each woman watching her believes that she, too, with a little concentrated effort could change her common-place self into a lovely creature of poise, intelligence, and sparkling vitality.

No matter how impossible this idea is, no matter that it leads to nothing. It is something to think about—a happy thought!

Mary Jo Tucker

## WHOSE IDEAL?

Chicago, Ill.  
The ideal movie, in my humble opinion, should contain nothing to cause fright; nothing to suggest fear; nothing to glorify crooks and crime; nothing to extenuate malice, or condone cruelty; and nothing to cause children to ask embarrassing questions of their elders.

Alma Smith



# SKY DEEVILS

HOWARD HUGHES  
*Presents*

*The*  
**SUPREME  
ENTERTAINMENT**

*With*

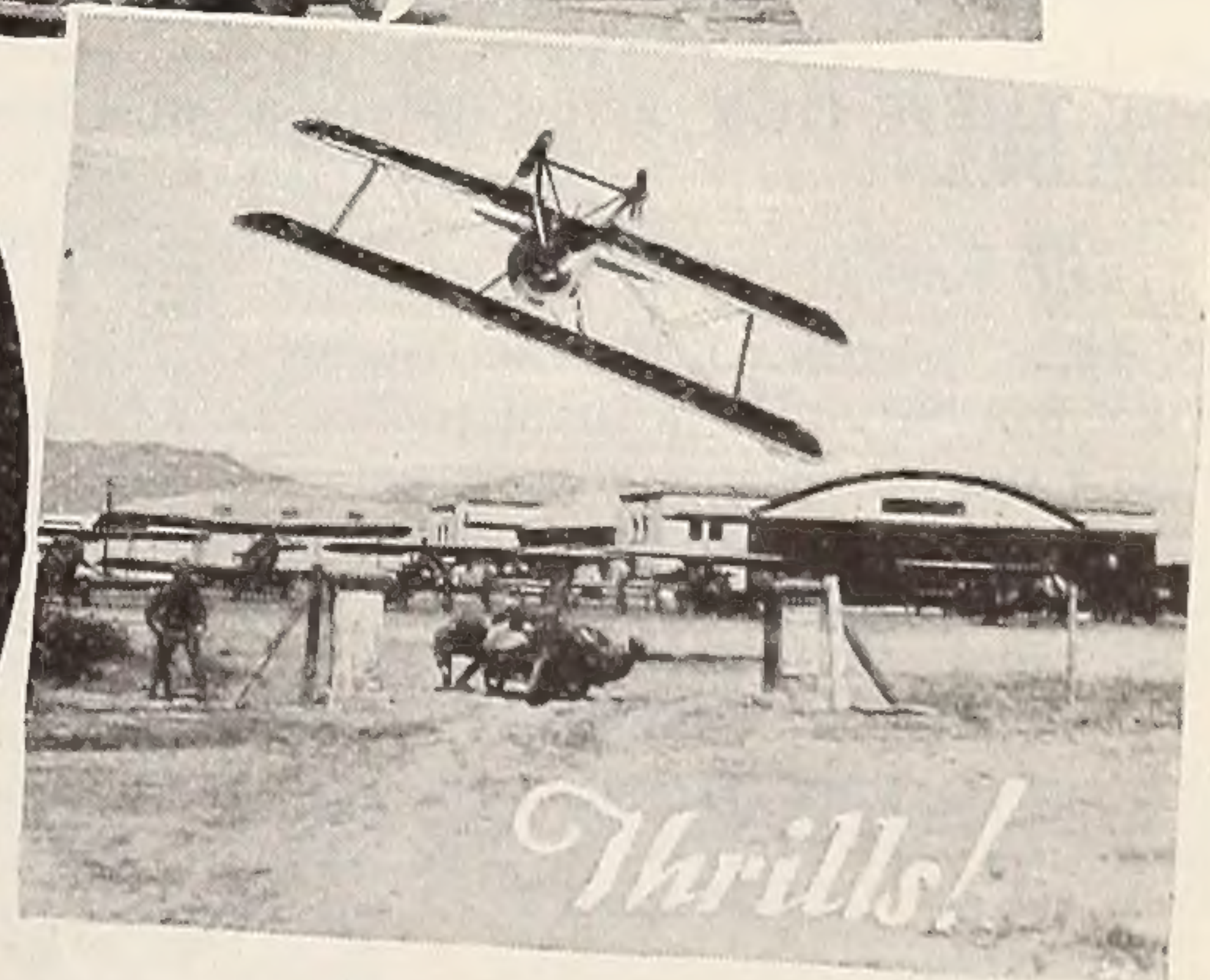
*Mystery!*

**SPENCER TRACY  
WILLIAM BOYD  
ANN DVORAK  
GEORGE COOPER**

*An*  
**EDWARD  
SUTHERLAND  
Production**



**UNITED ARTISTS  
PICTURE**



**PRODUCED BY HOWARD HUGHES**



# TALKIES in TABLOID

Ten seconds count out the greatest prize fighter; ten words tell if a picture is your kind of entertainment



Maureen O'Sullivan is a fascinating mystery to Johnny (Tarzan) Weissmuller

## ALEXANDER HAMILTON

*Excellent*  
(Warners)

George Arliss again gives one of his superb performances. He plays the rôle of Alexander Hamilton, the great American statesman of the eighteenth century. Hounded by jealous politicians, Hamilton goes noble to protect his country. It's even more thrilling than "Disraeli." Doris Kenyon, June Collyer and Dudley Digges are in the cast.

## AN AMERICAN TRAGEDY

*Splendid*  
(Paramount)

This is a gripping, unusual picture that will thrill you with its sincere direction and superb acting. It's the story of a sex-starved boy who murders a factory girl to keep from marrying her. Tragic and depressing, but not sordid. Sylvia Sidney and Phillips Holmes are splendid.

## AMBASSADOR BILL

*Good*  
(Fox)

Will Rogers becomes Ambassador to a mythical kingdom. The king is a delightful ten year old boy; the queen mother is a knockout! Ambassador Bill teaches the youngster baseball and American methods. Marguerite Churchill—the lovely queen—is impressed. She overlooks his lack of social graces and is delighted when he outwits the crafty court minister, Von Seyffertitz.

## ARE THESE OUR CHILDREN?

*Very good*  
(RKO-Pathé)

Eric Linden—a good boy—gets in with a dance hall crowd. Arlene Judge is the charmer and Eric neglects mother and the nightly glass of milk for her. He joins a racket and finally uses a pistol. Eric gives a great performance at his trial. A death house remorse scene sets you straight if you were beginning to wish for a little Arlene Judge in your life.

## AROUND THE WORLD IN EIGHTY MINUTES WITH DOUGLAS FAIRBANKS

*Excellent*  
(United Artists)

All over the world doors are opened for Doug and his camera. Kings and commoners greet him with equal fervor. Add to this Doug's personal charm

and great showmanship and the result is pictures of Japan, China, India and Siam that have never been equalled. A fine picture.

## BAD COMPANY

*Good*  
(RKO-Pathé)

Another gangster film—with another new angle. It's a peach! A girl, ignorant of her brother's activities, marries a chap from a rival mob. The gang chief

the old Champ crumples up the boy is unconsolable and does a remarkable bit of acting.

## CORSAIR

*So-So*  
(United Artist)

Chester Morris is a college football hero and Alison Lloyd (Thelma Todd to you) the impulsive daughter of many ducats. Chester, disgusted with Wall Street methods, turns hi-jacker. Big John, who is Fred Kohler, laughs wickedly and takes steps to stop Chester. There are beautiful scenes at sea. Chester makes a forceful hi-jacker and Thelma Alison Todd Lloyd is an aggravating siren.

## DEVOTION

*Good*  
(RKO-Pathé)

A rather trite story becomes a simply charming picture through the graceful acting of Ann Harding and Leslie Howard. Two of the best actors on the screen, and I wouldn't kid you. It's the old thread-bare plot of the girl who goes to work in disguise for the man she loves. Of course, she's discovered—with the usual results. It's silly, but at the same time quite delightful.

## FANNY FOLEY HERSELF

*Good*  
(Radio)

This picture's about a woman who has become a famous comedian on the New York stage, and at the same time has sent two daughters to a fashionable and snooty finishing school. When the daughters learn that mother is an actress—well, it's just too bad. Edna May Oliver is perfect as the comedienne and Helen Chandler and Rochelle Hudson are the daughters.

## FIVE STAR FINAL

*Excellent*  
(First National)

Here is grand entertainment for you and a picture that socks a wallop. Frances Starr plays a happily married woman with a lovely young daughter who is about to marry into the social register. But on the eve of the wedding a nosy tabloid, in an effort to increase circulation, digs up a lurid scandal on the mother with tragic results. Edward

[Continued on page 60]

## ★ ★ THE BEST ★ ★ ★ PICTURES ★

### "PRIVATE LIVES"

*Because clashing temperaments are so thrilling. Norma Shearer is fine and Robert Montgomery also gives a suave performance. Noel Coward, the author, may be knighted (throne room whispers).*

### "ARROWSMITH"

*Because of the importance of the book and the honesty of the picturization.*

### "HELL DIVERS"

*Because the world tomorrow will be that way.*

falls for the gal, frames the hubby—and then the fun begins. Plenty of shooting. Ricardo Cortez is fine as the gang chief. Helen Twelvetrees is the temptation.

## THE CHAMP

*Splendid*  
(M-G-M)

Wallace Beery is the prize fighter; Jackie Cooper the boy. Jackie plays like a veteran and Beery gives a great performance. When Beery was Champion of the world he married Irene Rich, who adds a refining touch. Beery gambles and drinks and Jackie looks after him. When



# It Seemed So Strange to Hear Her Play

*We Knew She Had Never Taken  
a Lesson from a Teacher!*

WE ALWAYS thought of her as an on-looker, you know. A sort of social wallflower. Certainly she had never been popular, never the center of attraction in any gathering.

That night of the party when she said, "Well, folks, I'll entertain you with some selections from Grieg"—we thought she was *joking*. A rather poor joke, at that. But she actually did get up and seat herself at the piano.

Everyone laughed—and went right on chatting. I was a little sorry for her. But I saw her chin go up, her eyes flash. She played a chord, and it rang through the room like a challenge. "Listen!" it seemed to say.

And suddenly the room was hushed . . .

She played *Anitra's Dance* — played it with such soul fire that the room faded and we seemed to see gypsies swaying and chanting around the camp fire. Everyone sat forward, tense, listening. When the last glorious chord vanished like an echo, she turned around and faced us, her face glowing, her eyes happy. "Well!" she seemed to be saying, "you thought I was bluffing. But I *can* play!"

We were astonished—and contrite. We surged forward in a mass to congratulate her. "How did you do it?" "Why, you are wonderful!" "We can't believe you never had a teacher!" An onlooker no longer—she was popular! She played for us all evening, and now no one would even think of having a party without inviting her.

## She Told Me About It Later

We were lifelong friends, and I felt I could ask her about it. "You played superbly!" I said. "And I know you never had a teacher. Come—what's the secret?"

"No secret at all!" she laughed. "I just got tired of being left out of things and I decided to do something that would make me popular. I couldn't afford an expensive teacher and I didn't have the time for a lot of practice—so I decided to take the famous U. S. School of Music course. In my spare time, you know."

"You don't mean to say you learned to play so beautifully by yourself, right at home in your spare time?" I was astounded. I couldn't believe it.

"Yes—and it's been such fun! Why, it's as easy as A-B-C, and I didn't have a bit of trouble. I began playing almost from the start, and right from music. Now I can play any piece—classical or jazz. From the notes, you know."



"She played *Anitra's Dance* — played it with such soul fire that the room faded and we seemed to see gypsies swaying and chanting around the camp fire."

"You're wonderful!" I breathed. "Think of playing like that, and learning all by yourself."

"I'm not wonderful," she replied. "Anyone could do it. A child can understand those simplified lessons. Why, it's like playing a game."

"You always wanted to play the violin—here's your chance to learn quickly and inexpensively. Why don't you surprise everyone, the way I did?"

I took her advice—a little doubtfully at first—and now I play not only the violin but the banjo!

## How You Learn Any Instrument So Easily This Way

The amazing success of students who take the U. S. School course is largely due to a wonderfully improved method that makes reading and playing music almost as simple as reading aloud from a book. You simply can't go wrong. First, you are *told* how a thing is done, then a picture *shows* you how, then you do it yourself and *hear* it. No private teacher could make it any clearer. The admirable lessons come to you by mail at regular intervals. They consist of complete printed instructions, diagrams, all the music you need, and music paper, for writing out test exercises. And if anything comes up which is not *entirely plain*, you can write to your instructor and get a full, prompt, personal reply!

Whether you take up piano, violin, 'cello, organ, saxophone, or *any other* instrument, you find that every single thing you need to know is explained in detail. And the explanation

is always *practical*. Little theory—plenty of *accomplishment*. That's why students of this course get ahead *twice as fast—three times as fast*—as those who study old-time, plodding methods.

## Free Book Explains ALL

You, too, can quickly teach yourself to be an accomplished musician right at home. This wonderful method has already shown 600,000 people how to play their favorite instrument by *note*. To prove that you can do the same, let us send you our free booklet which not only describes the U. S. School method, but tells you all about the amazing new *Automatic Finger Control*.

Forget the old-fashioned idea that you need "talent." Read the list of instruments to the left, decide which you want to play, and the U. S. School of Music will do the rest. At the average cost of only a few pennies a day to you!

Mail the coupon today, before you forget. Instrument supplied when needed, cash or credit. U. S. School of Music, 1193 Brunswick Building, New York City.

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# A MOVIE FAN'S CROSSWORD PUZZLE

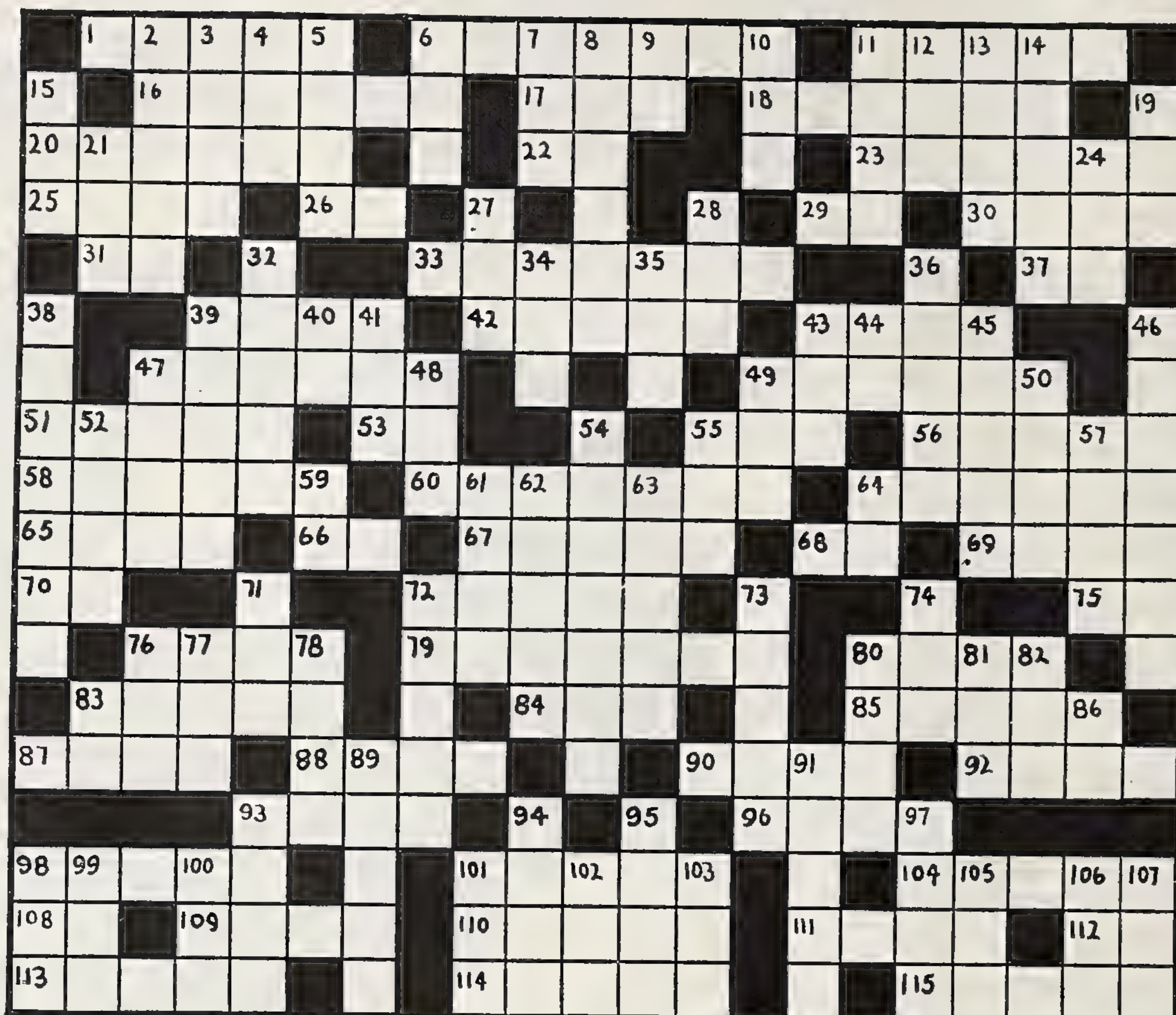
By PRISCILLA BRYANT



Lost!



Somewhere!



(Last month's answer is on page 65. Answer to this puzzle will appear next month.)



Disguised!



Puzzling!

## ACROSS

- 1 She is Mrs. Franklyn Thorpe
- 6 One of the screen's newest and most popular comedians
- 11 A Roman poet
- 16 Featured with Sidney Fox in "Murders in the Rue Morgue"
- 17 Suffix used to denote condition
- 18 "Delicious" is her latest picture
- 20 With Lionel Barrymore in the "Yellow Ticket"
- 22 Old Testament (abbr.)
- 23 He's in Radio pictures
- 25 Connects the head with the body
- 26 Objective cast of I
- 29 To exist
- 30 Opposite Chester Morris in "Cock o' the Air"
- 31 Prefix meaning apart
- 33 A box used in motion picture work (pl.)
- 37 West Africa (abbr.)
- 39 Closing words of an actor's speech serving as a signal
- 42 A side partner of Marie Dressler's in "Politics"
- 43 The first part of flim-flam
- 47 One of the most popular ingénues in Hollywood
- 49 Sensual or bloody
- 51 A pin serving as a fulcrum for an oar in rowing
- 53 An exclamation
- 55 She will be seen in "Emma"
- 56 A play
- 58 An island where Lila Lee went last summer
- 60 A well-known pantomimist
- 64 He was born on New Year's day
- 65 With her husband in "The Guardsman"
- 66 His or her majesty (abbr.)
- 67 A little Irish lass of the Fox studios
- 68 Personal pronoun, neuter gender

- 69 Elongated fishes
- 70 Forms many plurals
- 72 Her last name is Garrett
- 75 In the tonic sol-fa system in music
- 76 Preparation of meat cooked by stewing
- 79 Instantly
- 80 A perennial woody plant
- 83 Where the sound monitors stay during filming of pictures
- 84 A long-eared equine quadruped
- 85 One comprehensive event in a play
- 87 To sound with a deep resonant tone, as a cannon
- 88 Hatchet-faced Isaac in "Over the Hill"
- 90 Mother
- 92 A part or character taken by an actor
- 93 He gave a good performance in "The Star Witness"
- 96 To curl in drying
- 98 With Joan Crawford in "The Mirage"
- 101 A railroad station
- 104 Her next picture will be "Smilin' Thru"
- 108 A river in Livonia
- 109 While Doug is away she takes painting lessons
- 110 To rub out
- 111 She appears in the comedy "Seal Skins"
- 112 Hollywood's champion hand-kisser (initials)
- 113 With William Powell in "High Pressure"
- 114 Frequently
- 115 Sinful

## DOWN

- 2 To strike a ball causing it to curve to the right
- 3 A long, pointed tooth
- 4 The king of Bashan; conquered by the Israelites (pl.)
- 5 To ramble or wander
- 6 Star of "The Lost Squad-

- ron" and "Secret Service"
- 7 Bebe Daniels made a hit in this picture (1st part of name)
- 8 He married Vivian Duncan
- 9 New England (abbr.)
- 10 He played in "Five Star Final" (initials)
- 11 What Janet Gaynor calls her husband
- 12 She's in "Private Lives"
- 13 A string of several strands
- 14 A weapon shot from a bow
- 15 He has the leading male rôle in "Lady With A Past"
- 19 To be due
- 21 He is now on the stage
- 24 Egg (pl.)
- 27 One of the leading producers
- 28 A girl's name
- 32 A small, surgical instrument resembling a spoon
- 34 A disorderly crowd
- 35 To send forth
- 36 She plays a leading rôle in "Charlie Chan's Chance"
- 38 Conflicts
- 39 A fine actor appearing in "Frankenstein"
- 40 Star of the "Big Shot"
- 41 Claudette Colbert's rôle in "His Woman"
- 43 Barbara Stanwyck's married name
- 44 Willie Murrant in "Street Scene" (initials)
- 45 She won the 1931 award of the M. P. Academy of Arts and Science
- 46 The frame and springs of a motor car
- 47 He directed "Arrowsmith"
- 48 Prefix meaning night
- 49 Richard Dix's bride
- 50 Her first name is Nora
- 52 The high mogul of movies
- 54 She has a wise-cracking part in "Bad Timber"
- 55 A German beauty and film star

- 57 Liquefy
- 59 Form of to be
- 61 He was Lieutenant McHenry in "A Dangerous Affair"
- 62 Pretty comedy foil of Buster Keaton in "The Sidewalks of N. Y."
- 63 Legal claim on property (pl.)
- 64 Mrs. Frank Woody (initials)
- 71 A stage scene
- 72 Has title part of "Jazz King"
- 73 Rôle played by Olin Howland in "Over the Hill"
- 74 In new pictures it gives an amber glow
- 76 The first part of the name Soochow, China
- 77 He's returning to the screen
- 78 Stand still!
- 80 Same as Czar
- 81 Contraction of ever
- 82 A seaport on the Aegian Sea
- 83 How boys were sometimes addressed in olden days
- 86 With Janet Gaynor in "Delicious"
- 89 He is said to have the second greatest earning power of anyone in movies
- 91 She played with Jackie Searle in "Forbidden Adventure"
- 93 A game played with 32 cards
- 94 Servant
- 95 She was Stella in "We Three"
- 97 Four points of the compass
- 98 Covered part of a locomotive
- 99 One of the Etruscan gods of the house and hearth
- 100 Star appearing opposite Greta Garbo in "Mata Hari" (initials)
- 101 God (Latin)
- 102 A light blow
- 103 One more than nine
- 105 Belonging to us
- 106 Partner of Bill, played by Marie Dressler
- 107 Algebra (abbr.)



# "And I **REDUCED** my **HIPS** from 43 inches to 34½ inches with the **PERFOLASTIC GIRDLE**"

—WRITES MISS BRIAN.



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Gentlemen:

I have been wearing a Perfolastic girdle since the spring of 1925 and measured 43 inches through the hips, 26 inches in the waistline, and weighed 135 pounds. After wearing my girdle for six months, I reduced so much that I had it made two inches smaller, and in one year I was down to normal, weighing 120 pounds, measuring 34½ inches in hips and 25 inches in waist, but I continue to wear my girdle every day. I always have two, one for morning and one for evening.

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MISS B. BRIAN

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**REDUCE your WAIST and HIPS  
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or your money refunded**

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Reclaim your lost figure—have the fashionable slim waist and tapering hips... and be comfortable too... for unlike most rubber girdles, the PERFOLASTIC gives with every movement.

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# WHY ROMANCE PASSED HER BY . . . . by ALBERT DORNE

1.

MEN ADMIRED HER THE  
MOMENT THEY SAW HER



2.

BUT IT WAS THE SAME  
OLD STORY! THEY CALLED  
ONCE—THEN DRIFTED AWAY



3.

AT LAST HER NEW SISTER-IN-LAW  
FRANKLY TOLD HER HOW  
SHE WAS OFFENDING—



4.

—AND HOW  
EASILY  
**LIFEBUOY**  
WOULD CORRECT  
HER FAULT



5.

NOW SHE IS HAPPILY MARRIED  
—THANKS TO LIFEBUOY'S SURE  
PROTECTION "B.O." IS NO  
LONGER A PROBLEM



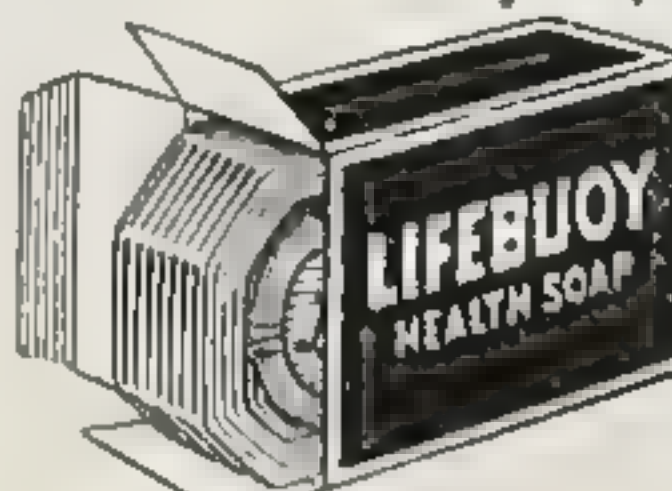
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If you don't use Lifebuoy and want to try it, send a clipping of this offer with your name and address to Lever Bros. Co., Dept. 523, Cambridge, Mass. A full-sized cake will be sent you free.



## ASK ME ANOTHER

By Sally Forth

The chatterer of Hollywood, Sally Forth, will be glad to answer any questions you have about movies or stars or both. Write Sally at Silver Screen, 45 West 45th Street, New York City. For personal replies enclose a stamped addressed envelope.

**B**ONNIE: Cadiz, Ohio is very proud of the success of Clark Gable and has been since 1901, the baby having shown a menace at an early date.

Constance Bennett is a New York girl and that's why they have lights all along Fifth Avenue. She is 26 years old which is a very nice age for a Marquise.

**W.C.F.:** Jackie Cooper in "Donovan's Kid" was named Midge Murray, which is a good name, but doesn't stick as well to Jackie as "Skippy." That's what everyone calls him.

**I**NQUISITIVE: Richard Cromwell is 22 years old. He was born in Los Angeles and that's how he came to hear about the movies.

So Jack Holt is a relative? You should be very proud for your relative is about 45 years old. "Maker of Men," his latest picture, holds up the family honor.

**F**LORENCE: It was New Year's Day in Virginia at the beginning of the century when William Haines was born. Twenty-one years later he was working in a broker's office and growing handsomer daily. A moving picture scout invited him to submit his photograph whereupon success and the Hollywood sun smiled upon him and brought forth "Get Rich Quick Wallingford," his latest success.

**S**ABRA: I am sure that a nice letter to Richard Dix and Irene Dunne would get their photographs for you but, of course, you must enclose the postage. Dix's new wife is letting him make "The Lost Squadron," but he has promised Irene Dunne that after that they will again be together. The new picture is called "The March of a Nation," obviously having something to do with the Chinese retreat. At any rate, every inch of Irene, sixty-four in all, is eager for the moment. We will try to get you a story on Irene Dunne next month and describe in detail her blue-gray eyes, her 115 pounds, and her brunette beauty.

**L**UCILLE: You ask who was "Clipper" in "Sidewalks of New York" and it gives old Aunt Sally pleasure to tell you that it was Norman Phillips, Jr.

**D**OROTHY: You will see a little glimpse of Virginia Cherrill in "Delicious" and the Fox Studio at 1401 N. Western Avenue, Hollywood, is headquarters for her pictures. The twenty-five cents that they require is simply to pay for the postage stamps and the mailing. The star gives you the photograph.

Genevieve Tobin was a stage girl and cute at it, too. She is a Universal hopeful, is five feet three and one-half inches tall, and weighs 105 pounds. Her hair is light reddish brown, although for one part they made her bleach it. Don't ask me about her eyes, sometimes they are green and sometimes they look dark blue, but they always photograph light.



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Think of it! Four years ago a total of \$4,000,000 was spent over the air. Last year, *advertisers alone* spent \$29,000,000, while radio companies spent many times that amount. Many more millions will be spent next year—thousands more men and women will be employed—if they are properly trained. This spells opportunity for you in letters a foot high.

## Turn Your Talent into Money

Think of what this means to *you*. Realize that *you* can have *your* share of these millions—if you have talent combined with the proper training. If you

can act, if your voice shows promise, if you are good at thinking up ideas, if you have hidden talents that can be turned to profitable Broadcasting purposes, you, too, can qualify for a job in Broadcasting. Let Floyd Gibbons show you how to capitalize your hidden talents!

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Musical Director	Dramatist
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# They Are Big Hearted

## Screen Favorites Cannot Say "No"

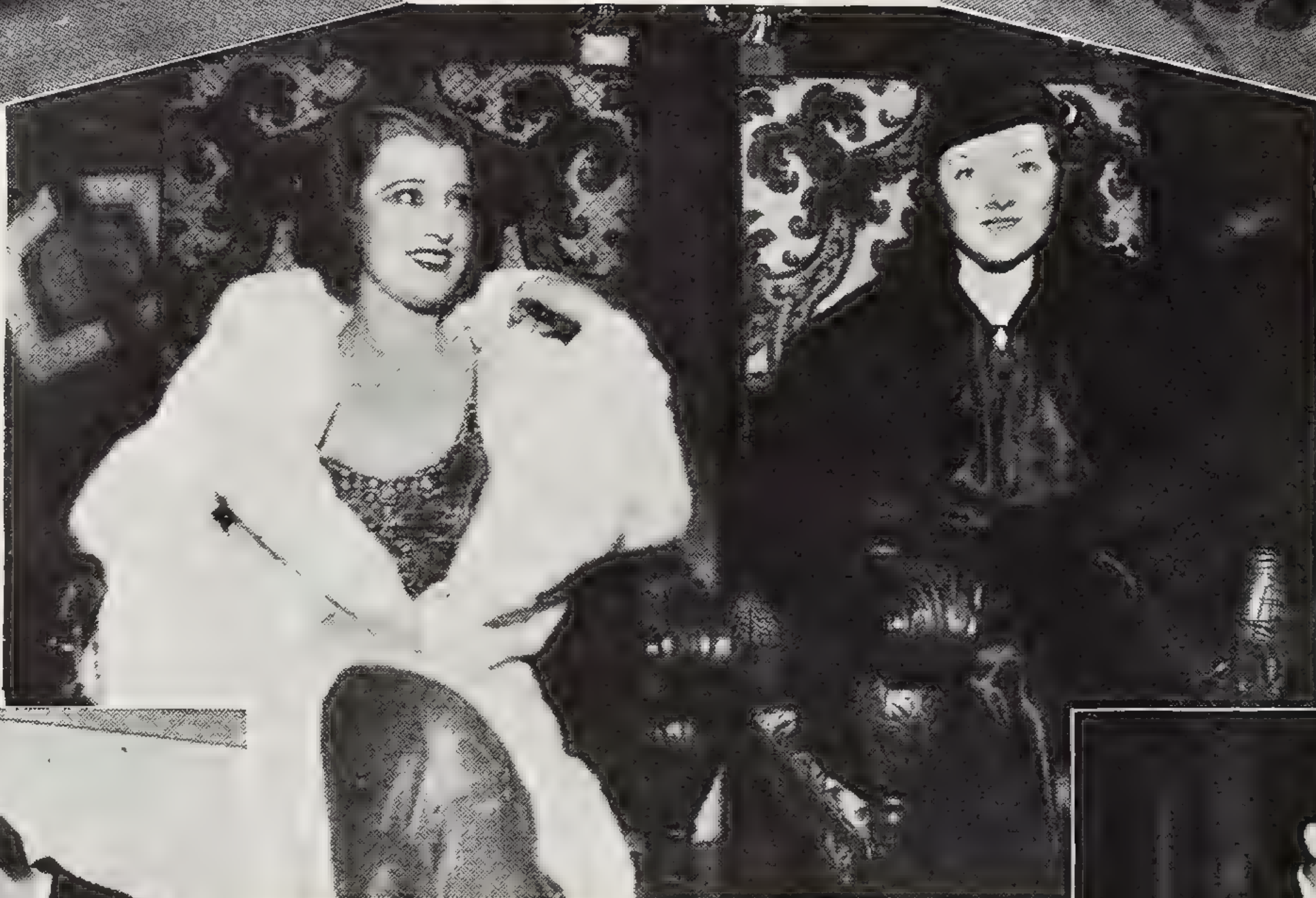
At the Benefit for the Los Angeles Poor and Needy the Stars Gave Their Help



Pat O'Brien is a poor business man. First he bought his tickets to the show and then went on the stage and did his act



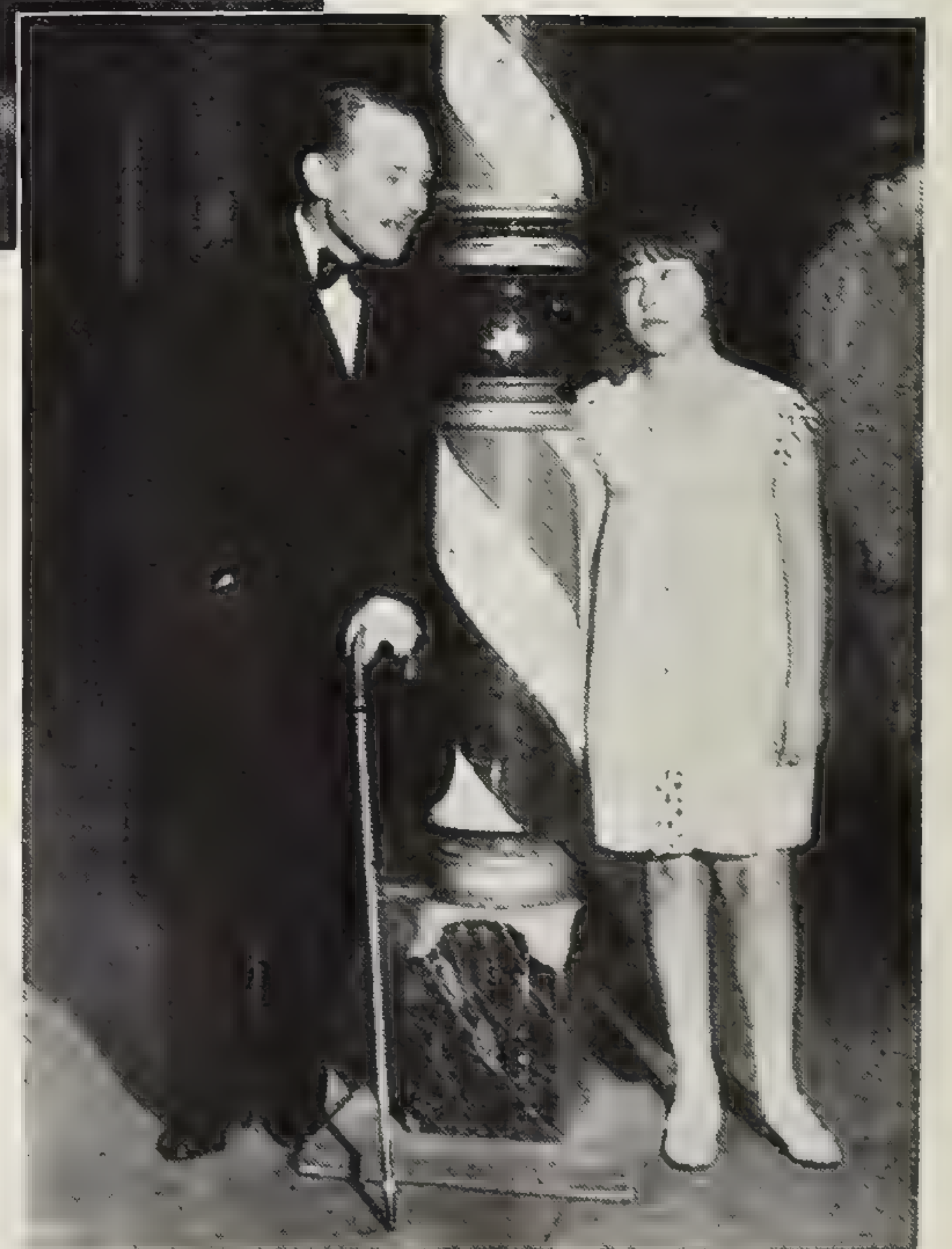
Fifi Dorsay and Lew Cody have solved the depression. They have found that the more happiness they give away the more they have



Jeanette MacDonald and Myrna Loy, two Hollywood favorites who are always willing to help other people



The Duncan sisters with Nils Asther, husband of Vivian. The day after they gave this free performance for the poor they were obliged to file a bankruptcy petition

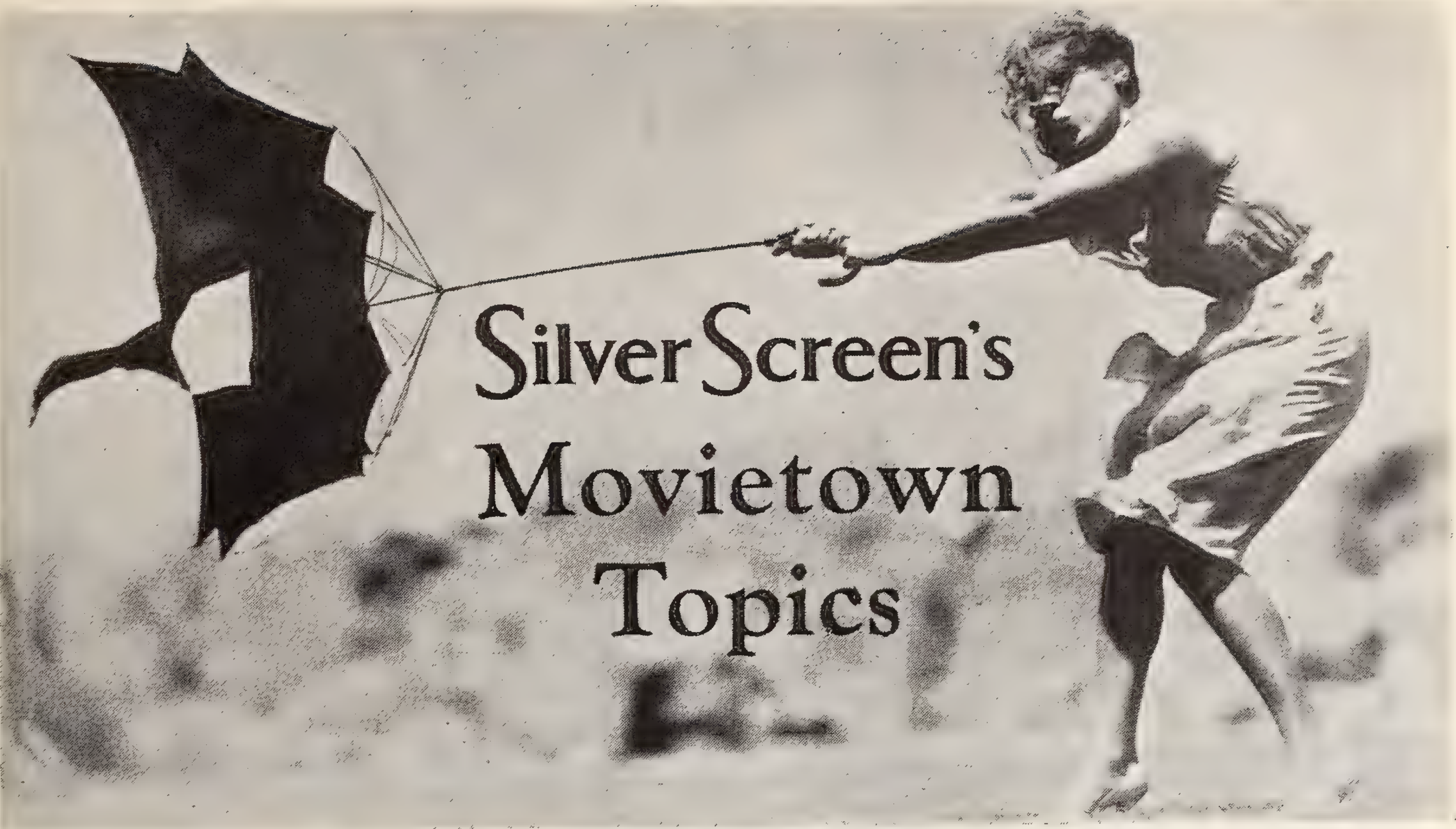


In his sober senses at last, Charles Ruggles is quick to offer his talents in a good cause. Little Mitzi Green seems, however, slightly suspicious of him as she does her trick to help others

Photos by  
ACME

AT THE Shrine Civic Auditorium in Los Angeles the screen players gave lavishly of their talents to help the unfortunate. To be constantly applauded and never to be conceited; to be rich in personality and to share bountifully with others—such is the nature of a picture star.





# Silver Screen's Movietown Topics

In March we have Hyams winds which blow-ums Leila plenty

**T**HE most exciting thing this month is Greta Garbo. Greta in New York and hiding behind veils and not talking and having columns written about her and still not talking. Maids in the hotel (St. Moritz) trailed by reporters to find out what Greta had said—sob stories of reporters who were fired because Greta didn't talk—stories of a woman fencing champion who was supposed to protect her—and jokes and wise-cracks until you would have thought she was somebody of importance. Well, perhaps she is.

**J**OAN BENNETT engaged to Gene Markey, author and scenarist! Connie gave a dinner to honor the event and as it was the first party of the Marquis and Marquise de la Falaise that makes it pretty official. Can't get out of it now without committing *lese majesty*.

**W**HEN Nancy Carroll got a summons for parking her car on West 48th Street, New York City, she began to feel the old Tenth Avenue spirit flow through her veins and she grew madder and madder. In the excitement Nancy gave the wrong name. She forgot her new marriage and instead of being Mrs. Bolton Mallory, she told the officer, that she was Mrs. Jack Kirkland and what was he going to do about it! Sentence suspended. Nancy didn't even go to court, the judge didn't dare risk it.

**E**VERY fan breathed a little easier when word came that Pola Negri passed the danger point in her sudden illness at the Santa Monica hospital. Pola deserves to be talked about and thought about, but not that way.

**R**UMORS about Pola's new picture are thick, as it has just been pre-viewed in Hollywood. RKO-Pathé have a great bet in Pola as a song bird. "They say" that Pola's song is extraordinarily captivating.

**D**ID YOU know that Vivienne Osborne, who was Clive Brook's broadminded wife in "Husband's Holiday," used to play a native dancing girl on the stage in "Aloma of the South Seas?" And what she can do to a grass skirt!

**A**T THE Marion Davies' New Year's Eve party Miriam Hopkins was cute in a Little Lord Fauntleroy costume. The fans are all for her in "Dr. Jekyll." She looks, from here, like the next Big Disturbance.

**T**HE guests all dressed as youngsters at Marion Davies' party. Norma Shearer in a blue, little girl's dress with an enormous bow, Clark Gable as a boy scout and the others in every kind of sailor suit and kids' rompers. The idea was that such costumes did not cost much and in these times any kind of disguise is welcome—it fools the creditors.

**J**IMMIE DUNN in town the other day gave a little party at the Waldorf Astoria. When we told him that he was not as heavy as we thought he was, he said that the Fox cameraman had explained to him why this was. It seems that if you had a stereoscopic third dimension screen then the true proportions would appear as they do to the eye. With the single eye that the camera has, the flat effect is bound to appear.

He is charming "in person" and the things he told us about "Dance Team!"

**Y**ES, girls. Ramon Novarro is to be a director. The powers that be at Metro-Goldwyn-Mayer studios added the directorship clause to Ramon's new contract. And, oh yes, we almost forgot. Clark Gable may also direct, and for the same company too. Funny now, isn't it, how all the stars want to direct? Maybe they want to get revenge and the chance to bawl out others.





# "TARZAN"

*Johnny Weissmuller Gives a Wonderful Performance of the Boy who Lived and Loved in the Forests of the Jungle*

*By Mary Sharon*

Arms that have taught the world the meaning of endurance and strength fit perfectly into the picture of Tarzan

"THERE'S my man! We needn't look further."

All day long the director in charge of the casting of "Tarzan" had been going through test after test of actors who aspired to play the title rôle. All day long he had discarded one after the other with grunts of disapproval rapidly growing more vituperative as the day grew late. Then came a short test of Johnny Weissmuller, a world-famous swimmer. The director's stern mouth relaxed and with joy in his voice he shouted the decision quoted above. The camera-man breathed a hefty sigh of relief and shelved the other tests before the director might change his mind.

But Director Van Dyke had no intention of doing so. He knew a winner when he saw one. And Johnny Weissmuller, leaping manfully from trapeze to water in his test, gave promise of perfection.

"Tarzan" needed that rare thing—a perfect physical specimen of manhood. And Johnny, who is the greatest swimming celebrity in the world and who has won more medals than he can safely hang on himself, is just that—and more!

This is all the more remarkable when one considers that as a child he fell victim to an infantile disease that left him with a crippled body. His parents put him in charge of a doctor who advised that the child be taught swimming. Gradually



Johnny has always feared animals and it took more courage for him to let the elephants toss him about than it would have taken for him to swim to Africa

the wasted little body began to strengthen and improve. Within four years he was as perfect as a normal child can be. And does he love swimming? If he doesn't spend several hours every day in the water he feels as lost as the proverbial fish. And today he wins a coveted rôle in the talkies over a group of well-built, successful actors, just because he is a better physical specimen than any of them!

Back in the old days in Chicago, William Bachrach, of the Illinois Athletic Club and head coach of the United States Olympic Swimming Teams, saw Johnny. He was searching for a certain type of swimmer and when he first glimpsed Johnny in the pool, he decided that the boy had possibilities. However, he was there primarily to be shown. So he gave Johnny an unfriendly greeting, something like this:

"Well, you think you're good, don't you? Get out into that pool and show me what you've got."

And Johnny showed him and it was good enough to convince Bachrach that he was worth training for big things. The next ten years proved that his judgment was sound. Johnny captured every medal, won every swimming championship it was possible to win. During the following years, and he says they have been long ones, he has been travelling everywhere giving exhibitions. Everywhere, in this instance, means America, Europe and even Asia. And now he is



The love affair of the wild creature of the woods is primitive and delightful. The ape advises Tarzan to stand no nonsense from Maureen O'Sullivan, but Johnny finds that love has made him strangely gentle and very happy



**John Weissmuller, Cham-  
pion Swimmer of the World**

ready to quit because he has found something he likes better.

When I asked him for a rule of success, he told me his best advice for a man is to marry a woman of persistence and ambition, as he did. Eight months ago, you see, he married pretty little Bobbie Arnst and they are still honeymooning. To tell you how pretty Bobbie is I need only mention that she was one of the most glorious of the glorified Ziegfeld Follies girls.

Bobbie was slightly fed up with this eternal moving about. She likes homes and all the things that go with them, and she likes Hollywood. So, when they were pausing there for a vacation, she went out and helped get the rôle of Tarzan for friend husband. That is, she succeeded in getting the studio to make a test of him *after* she had succeeded in talking him into making a test. And he won in a walk!

Only a swimmer could have had the right build for the rôle of Tarzan, because other athletes might be over-developed in the wrong places. The part required a man with powerful enough arms to permit him to swing gracefully from the limbs of trees without showing over-developed neck or leg muscles. Thus it happened that for Johnny [Continued on page 48]





# He Got the Habit

Laurence Olivier had a love scene in a play . . . The play is ended, but Lorry keeps on with the love anyhow

By  
Edward  
Churchill

**"GET** the girl!" With this his slogan, Laurence Olivier has found success.

On the surface, it seems ridiculous that one should devote all his time to being in love and, at the same time, score heavily as an actor, or in any walk of life. The popular belief is that a young man, to be a leader in his profession, whatever it is, must devote himself strictly to business.

Laurence forgot all about his business and devoted himself strictly to the petite Jill Esmond.

Now he has fame.

Now he has Jill.

Laurence, or "Lorry," as we know him out here, is twenty-four, is six thousand miles from home, and lives quite happily on a Hollywood hilltop. Jill, born in Great Britain as was her husband, is twenty-three, is the same distance from home, and is just as happy.

Both have contracts with "star salary" ratings.

And both work for the same studio. (You, Norman Foster, and you, Claudette Colbert, who are always separated, read this and find out how it is done—this staying together business). Laurence, popular in London, has scored in Radio's "Friends and Lovers" and in Fox's "The Yellow Ticket," since coming to Hollywood.

He is almost six feet tall. He has a wide, frank smile, comports himself on the screen in the gentlemanly manner which is a part of him in real life, and reminds one of Ronald Colman. He has the moustache, the British accent and mannerisms, the suavity, the gallantry and the superb courtliness which have made Ronald famous. And yet he is not a carbon copy of Ronald—he wants to be different and he IS different.



With Menjou in "Friends and Lovers" Laurence Olivier made an excellent impression and in "The Yellow Ticket" with Elissa Landi his charming manner reminded many of Colman



The resemblance is merely physical.

Jill has been seen in "Once a Lady," with Ruth Chatterton, and has been the recipient of critical raves. She will be seen again soon in "Ladies of the Jury," which is Edna May Oliver's newest laugh-fest. She is most attractive and, if one is to take "Lorry's" word for it, she's a better motion picture actress than he is actor.

The idea was to write a story about Laurence Olivier, but in glancing over my copy I find it's a tale about the Oliviers, which makes it so much better—just wait to see what's coming. It's a merry little love story. It hasn't been told yet to anyone; so you'll have it first. But before I get into that phase of things, it's best to give you "Lorry's" background.

First publicity said that he came from a notoriously lengthy family of stage folk. Nothing could be farther from the truth. Fact is that he came from a different sort of family entirely, and his father was an Episcopalian minister. It was Jill's family (there she is again) which hung up a noteworthy reputation on British Boards.

Laurence, furthermore, was not born in London, but in Dorking, Surrey. His mother died when he was thirteen and today his father is retired.

He has an older sister, [Continued on page 62]



# Marian Marsh Twinkles

A New Star to Make  
the Nights Beautiful,  
if You Spend  
Them at the Movies

By

Ben Maddox

UP SHE goes!

And up Marian Marsh intends to stay.

A very smart lass, this eighteen-year-old blonde who has attained stardom in less than a dozen months' climbing since her debut in "Svengali."

Talk to her and you will immediately realize that she is not one of the flame-and-fade type. It is not only what she says but a peculiarly characteristic forcefulness about her that makes one sure she will continue gaining ground.

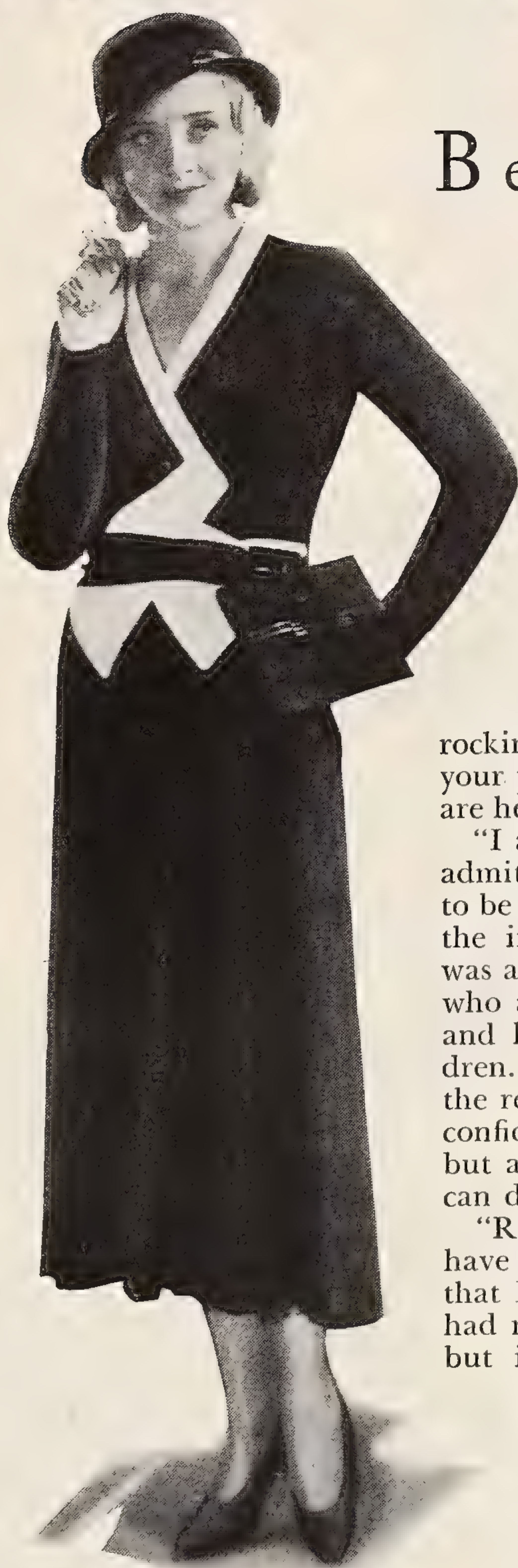
What has she got that Betty Bronson, Sue Carol, Mary Brian, June Collyer, Dolores Costello and a legion of other once promising girls did not have? Several all-important factors which are indispensable for permanent screen success.

First, Marian has a thoroughly business-like attitude towards her career. No Hollywood monkey-shines will be allowed to interfere. No man will make a fool of her. She has sense enough to know that getting good breaks as a starter is not sufficient. She sees clearly what so many never do—that one must keep racing to stay even in the same place in the fans' estimation.

Secondly, Marian has an iron determination. Big stakes are her goal and nothing will stop her. And third, she has an attribute that is positively rare—a great willingness to learn. Just try and teach the average ingenue anything. Go ahead and try!

Quiet and demurely beautiful, given to smiling a little too much, Marian does not look like a deep thinker. But she is. An extremely logical young lady. She fools you in more ways than one. Apparently ultra fragile, she is in reality an expert athlete. A foremost example of a modern maiden fighting her way in the world at a tender age, she declares that a wife's place is in the home and that she will never attempt to mix movies and matrimony. Always perfectly poised in public, she lets go a not-to-be-ignored temper at home when she is riled.

Marian is the most determined young actress I know. The most eager to seize all opportunities for advancement. She recalls that others have had similar fine starts only to fizzle out.



Here is a modern young woman who is using her brain. It happens to be inside one of the prettiest heads in Hollywood and that helps a little

"Maybe I was born under a lucky star," she told me as we tried to analyze her prospects. "But I'd be a fool to sit around, counting on good luck to follow me forever and a day. And just because I am being given top billing now is no reason to lay down on the job. Too many actresses figure that stardom and greatness are identical. They don't bother to learn anything new. Resting on your laurels ends by resting in a

rocking chair while someone else takes your place." As you gather, know-it-alls are her idea of very foolish souls.

"I am terribly stubborn at heart," she admits candidly. "If I am wrong I want to be shown why. That might be due to the inferiority complex I had when I was a child. I was the kind of little girl who always had her pencils taken away and her hair pulled by the other children. Gradually I began to wake up to the realization that one has to have self-confidence to get ahead. Not conceit, but a sensible appreciation of what one can do!

"Regarding my work. Good rôles have built me up to stardom. It may be that I am being starred prematurely. I had no choice in the matter, of course, but if I had I doubtless would have accepted the honor and the responsibility."

Playing leads during this past year for John Barrymore, William Powell, Richard Barthelmess, and Edward G. Robinson has taught her much. Now that she steps into their charmed circle and heads her own casts she hopes to profit by what she noticed while on their sets.

"One must be ever on guard against scene-stealers. Usually the older actors, stage recruits in minor rôles, are the people who say their lines so as to muffle your climax or

attempt to back you up to the cameras. Do you think that they won't try those tricks now that I'm a star?" she asked me hopefully. I replied that anyone who can steal a scene from her deserves it!

"They say that a great woman star must necessarily be ruthless to get on top and stay there," Marian said. "Do I expect to turn into a calculating machine? Lose all my feminine qualities and adopt a hard-boiled viewpoint? No!! Nor do I expect [Continued on page 64]



# Learning their

They Have to Learn Their Parts Now  
in the Movies and Each Star Has a  
Different Method of Memorizing



Marie Dressler, great actress that she is, is a "quick study." Marie's pencil adds a touch now and then as she goes along

**I**T USED to be nip and tuck for a star to think up a good excuse to get out of a party. There are, you know, some parties that even stars don't want to attend. Social etiquette being what it is some excuse had to be offered. You just can't say to a hostess that she can take her party and go, you know, with it. The baby had to have the measles, and if there wasn't a baby, Fido had the mange, or the Rolls had whooping cough and had to stay in the garage at night.

That was all in the dim, sweet long ago when studios were very, very noisy and silent pictures were being made. Now that the studios are as silent as an old line politician on the subject of prohibition, and noisy pictures are being turned out, there are cut and dried excuses all ready to be sprung on any occasion.

"My dear, I would love to come to your party, but I simply must stay home and study my lines. That director is so disagreeable if you don't know where to dot every *I* and cross every single *T*."

The hostess expresses regret, and is perfectly satisfied with the excuse. Whereupon the star can stay at home and manicure her fingernails, or shoot craps with the butler in the servants' pantry. Of course, there may actually be lines to learn. Quite often there are you know, and that is a different story. Come to think of it, that is what this story is about.

Ruth Chatterton, being a rather unusual lady in other respects, has quite a unique way of learning her lines that few people know of. When she is hard at work on a picture, and has speeches to learn, she takes a quiet apartment "somewhere in Hollywood." She goes to bed and studies hard. Occasionally she reaches for, no you're wrong, a cup of coffee. Usually she chews gum while she scans the script. I don't know just why the gum should be a help. Ruth doesn't go in for it at any other time, but she says it helps her remember.

The Chatterton lady has a very retentive memory. After studying her lines thoroughly it takes no more than a casual glance at the cue sheet the next day. Stage experience means a lot when it comes to remembering "spiels."

Strangely enough, Ruth's leaving her own perfectly good house in Beverly Hills for a Hollywood apartment, hasn't started any divorce rumors between Ralph Forbes and herself. But then Hollywood doesn't know that Ruth *does* hie herself to an apartment on such occasions.

Not being in favor of long and repeated rehearsals Greta Garbo is letter perfect in her lines before she comes to the studio in the morning. She studies for hours the night before a scene is taken. Having a slight tendency toward insomnia anyway, it isn't hard for her to keep awake. Often she repeats her lines during long, lonely rambles at night. If it is raining so much the better. Once I saw her striding through the rain on the M-G-M lot. She was mumbling something to herself, and she had that set, abstracted look of a lady-learning-lines.

Come to think of it, don't believe that any person you see, hurrying along, muttering to himself, is a candidate for a nice, padded cell with a hot and cold running straight jacket. It's probably just an actor muttering his lines. That gives me a chance to use James Gleason's famous pun—"Oh, well, a boy's best friend is his mutter."

For some unexplainable reason William Powell turns on the recording of "Bolero" when he learns his lines. A great many stars work best with music—but usually it is soft music. There is something insistent to "Bolero." Few people could concentrate on anything else while this record was being played. Powell prefers it, however, and he is the boy who must learn his own lines.

Carole Lombard, Mrs. Powell to you and me, frequently reads the cues for her husband, and Bill helps Carole in the same way.

Joan Crawford repeats the lines over and over. Between scenes she goes into her portable dressing room



# Lines

By Marquis Busby

and refreshes her memory for the next sequence. Visitors on the M-G-M sets, if they're lucky enough to get to visit, have seen Joan and Clark Gable going over their lines together, speaking softly, and sitting on the sidelines of the stage. Gable practically learns his lines in this fashion. He also worked in this manner with Norma Shearer in "A Free Soul."

While most of the stars will tell you emphatically that they must have absolute silence when they study lines, Jack Oakie is made of sterner stuff, or something. Having worked at one time on the New York Stock Exchange, not the quietest place in the world, according to the newsreel glimpses of the lair of bulls and bears, noise seems a natural background. Jack could probably go to sleep in the middle of a boiler factory, with a radio soprano shouting "Who's Your Little Whoozit" right in his ear.

Jack usually picks a noisy café to learn his lines. The rattle of dishes provides a nice accompaniment, and if there is a good, lively jazz band around, why, that is just dandy.

It is no unusual sight to see players turning feverishly the pages of scripts with one hand, while they shovel *paté de fois gras*, or maybe corned beef hash, with the other. That is a familiar picture in the Brown Derby, the Embassy Club, or any studio commissary. Most of these would pick another time, and another place, but lines must be learned, and a person does have to eat—even if it's only a lettuce leaf and a down-hearted slice of



Minna Gombell has to walk herself into the part. That's one way to keep the brain active



Joan Crawford learns the words of her speeches while she experiments with the intonation and expression

cucumber with a toasted cracker.

I've even seen beautiful actresses in the Cocoanut Grove at the Ambassador, with an open script on the table beside them. They've usually had that pained look of a girl who is doing her duty—and getting durned sick of it all.

No one is safe when a star is really bound, bent and determined to learn lines. I'll never forget the time I went over to interview a very famous lady at the United Artists studios. I'd hardly got inside the door of her dressing room when I had a cue sheet thrust in my hand. I spent an hour repeating cues, and after that the star had to go on [Continued on page 54]



# Moments

No Player Can  
Show His Stuff  
Unless He Gets a  
"Part With a Peak"



Good old "Tol'able David!" This scene made Barthelmess and recently launched Richard Cromwell. Noah Beery had his greatest moment in "Beau Geste"—remember?

ONE of those questionnairing college professors heard somebody play *The Maiden's Prayer*, and it puzzled him no end.

So he sent a questionnaire to every girl in the school to determine what maidens actually prayed for. You didn't have to sign your name, so you could speak freely.

His survey revealed that 97 out of 100 damsels prayed for just two things: Beauty



The tremendous peak moment of "City Streets." After Sylvia Sydney, in jail, resolves to go straight she learns that her sweetheart (Gary Cooper) has become a gangster.

and Love. (The other three didn't get their papers in on time.)

And from a sly word dropped here and a point blank question put there, he came to the conclusion that things are pretty much the same with maidens the world over.

But Hollywood is an entirely different story.

Certainly these little girls would have to be plain hypocrites to pray for *Beauty* when every one of 'em is equipped with enough to fit out an entire young ladies' seminary.

And as for *Love*! Well—when personable young men flock about you every time you stick your nose out of doors, *love* doesn't look like it's ever gonna amount to much in the way of a problem whatever way you look at it.

Then, what is there left in Hollywood to pray for, you ask.

And, according to our scouts, the answer is: *A Picture With a Peak*.

Yessir!

A skillfully constructed, well-directed picture that rises to one poignant, unforgettable scene and offers a player an opportunity to stand in the glare of the spotlight and *play that scene for all it's worth!*

That's the answer to the Hollywood Maiden's Prayer!

They've kept their large, luminous eyes open, these little stars-to-be. They've watched innumerable young actors and actresses soar to stardom on the momentary magic of a



# of Destiny <sup>By</sup> Rose Natkins



Clark Gable, the great hit of last year, showed his capacity for menace in "A Free Soul" in this scene with Norma Shearer and Leslie Howard. It was his peak moment.

single such scene played with amazing perfection.

And they'll tell you that the struggling Hollywood youngster to whom heaven sends a picture with a peak—who has the brains to recognize it plus the talent to do it justice—was born with a silver horseshoe around her neck and cut her eye teeth on a Swastika!

Take down that alpenstock for a moment and let's look into this peak business a bit. (But we warn you. One yodel out of you and home you go.)

Here's a right pretty little peak, ladies and gentlemen. And why not? Look who's sitting on top of it. Our old friend—pardon, our young friend—Sylvia Sydney. And the name of the peak is "City Streets."

Sylvia jumped into this rôle a few days after she arrived in Hollywood, fresh from a Broadway stage triumph. An eleventh-hour substitute for Clara Bow, she had little time to prepare her part. Yet Sylvia turned in a performance which a veteran of the silver screen might envy. She recognized her big chance in the scene where her sweetheart (Gary Cooper) visited her in jail and told her he had joined the racketeers—

and one glimpse of that scene convinced Hollywood that here was one young 'un who had come to stay.

This next peak dates a bit. But the lady atop it decidedly doesn't. The lady is pert, red-haired Nancy

Carroll and the peak is a souvenir of "The Dance of Life."

Will you ever forget those moments when Nancy rushed to the estranged, grief-broken hoofer husband (Hal Skelly) who lay drunk backstage, a few minutes before he was to have gone on for his last chance at a comeback? How she pushed him on the stage, jumped extemporaneously into her old place at his side and guided him through the old dance routines she knew so well?

Nancy rose to fame as a result of her beautifully sustained performance in that picture. And if there was a doubt in anyone's mind whether she was a grand little actress, it vanished when she played that tender, touching scene.

And now if you'll please to dry those eyes and clear that throat, we'll on with the mountain climbing.

Ah, what have we here? Why are all these shoving, scratching females crowding about the foot of this peak? I understand. That's Clark Gable way up thar, gals, and the guide book says we've reached "A Free Soul."

Clark had appeared in several pictures previous to this one, and, although he always gave [Continued on page 61]



Marlene Dietrich and Clive Brook in "Shanghai Express." Clive had his dramatic birth in "Forgotten Faces" and Marlene blossomed in "Morocco." Is this a new peak for them?



# David Manners

is

## Blue Blooded

But Don't Hold  
That Against Him

By  
Grace Simpson

MARY PICKFORD finds him very likable. Loretta Young says he is one of her favorite leading men. George Arliss wants him for a big part in his next picture. Ruth Chatterton admits that she greatly enjoyed having him play opposite her in "The Right to Love." Now Constance Bennett is going to have him for her leading man.

Who is this popular Adonis, who, very evidently, has a way with him? He's David Manners—straightforward, unaffected Dave.

We were gaily chatting together in his bungalow up near the Hollywood Bowl.

He was talking in that low, Anglo-Saxon voice about human friendships, about rôles he had played, about his mother, about Connie Bennett, about 'jinx' days, about life in general. It was one of those cool, crisp California evenings, with a stiff breeze blowing off the mountains.

I studied young Manners' face as he talked. It was a very presentable face—young, eager and clean-cut. There is something about his eyes that impresses one. Maybe it is enthusiasm. At any rate, he's got the impetuosity to succeed, the knack of making folks like him.

"Tried and true friendships," he was saying, when my mind wandered back to listen to his voice, "that's what this old world needs plenty of. Personally, I love people. And value friendship above everything else. I have made some very wonderful friends since coming here—with people that I really admire—for instance, George Arliss and his wife, the William Seiters (Mrs. Seiter is Laura La Plante, you know), Mary and Doug,



Connie Bennett accepts David Manners' gesture of friendliness and his talented support in "Free to Love"



Ruth Chatterton and Constance Bennett. I guess I've been extremely lucky!

"I am a Canadian, born in Halifax and educated in Toronto and London," he went on when asked to give a sketch of his life. "My excuse for an English accent is that for many years I lived in the great British metropolis and just naturally picked up the broad 'A.' I'm going to be naturalized because it will make things easier for the studio and all concerned and because I really have grown to like my old Uncle Sam! I hate national-

ism, though, particularly between English-speaking countries."

For about two years, now, Dave has been in Hollywood. He came here to do "Journey's End" for Tiffany and has remained. After witnessing his vivid performance in that stirring war drama, First National signed him to a long term contract and teamed him up with Loretta Young for a time. Now he's "farmed out" to Pathé, where the beautiful Bennett will try out her wiles on him for a spell. Naturally Connie came into our conversation.

"Lightning is forever striking around her blonde head," commented David. "People either adore her madly or hate her—no half-way measures about it. Yet, if those in the latter category could know what a thoroughly good scout she really is and how hard she works at the studio, they'd undoubtedly re-act differently towards her. Regardless of what the outside world thinks of Miss Bennett, she is well liked on the sets. I know because I have overheard many [Continued on page 56]





HAL PHY

SALLY O'NEIL

SALLY of the fighting clan won her way back to the screen and the welcome which "The Brat" received proved there is a warm spot in the hearts of the fans for her. Great plans are on foot, for the little colleen, which you will soon hear of—now "shtop your teasin' "

# Hollywood Loves the Irish





FERENC

## JAMES CAGNEY

**J**AMES shot his way out of the gangster pictures and proved in "Blonde Crazy" that a wise-cracking bell-hop can make friends. In "Taxi, Please" Loretta Young sets his meter clicking and in the "Roar of the Crowd" with Joan Blondell, James is the big noise





DYAR

## MAURICE CHEVALIER

**A**FTER "One Hour With You" Maurice Chevalier will tip his straw hat over a roguish eye and make "Love Me Tonight." The gay Frenchman suggests abandon, happiness and love that is lighter than the bubbles that dance on champagne





CECILIA PARKER  
and  
GEORGE O'BRIEN

**L**ITTLE Cecilia Parker has her first great chance in "The Rainbow Trail." Although George O'Brien stars in this Zane Grey story, the girl from Fort William, Ontario, with the gold in her hair is shining through each scene and sequence. Even the Indians took to Cecilia without reservations







BILLIE DOVE  
and  
CHESTER MORRIS

JUST in the dump cart not in the dumps, now or ever! Beautiful Billie Dove is all banged up as to coiffure. In "Cock o' the Air" Billie sets a new record for international beauties. To every emotion she gives full expression and yet she is always beautiful. Try that on your physiognomy!





CLARENCE SINCLAIR BULL

## MADGE EVANS

**S** EARCH as you will you will not find a more enchanting love scene than the melting moment in "Courage" when Robert Montgomery holds little grown-up Madge Evans. Madge, only back in pictures for a few months, is booked next for "Are You Listening?"





FREULICH

## SIDNEY FOX

**T**HE little stage girl has been a year in Hollywood and it has been a good year. We burst into applause wherever we are whenever we think of Sidney in "Strictly Dishonorable." When we see her in "Murders in the Rue Morgue" we expect a new delight in shivers





## MIRIAM HOPKINS

MIRIAM has made "Two Kinds of Women" and no doubt it is enthralling, but Miriam in "24 Hours" was the kind of woman for us. She was unforgettable, dramatic, beautiful, wanton, kind and as contagious as laughter.





HURRELL

## JOAN CRAWFORD

**W**AS there ever a photograph that more delightfully presented Joan of the Wonderful Lamps. She seems to be hearing the voices calling and to be viewing the bright visions which Joan alone beholds. Perhaps in "Grand Hotel" she will find a part to her measure





## PHILLIPS HOLMES

**L**UBITSCH has discovered or, at least, developed so many great screen players that Phil's performance in "The Man I Killed" is expected to show his interesting personality in full vigor. Tragedy is quite the mode and there is always grey despair and grim remorse in Phil's portion. We hope it won't last much longer or he will be the man they killed





BERT SIX

## MELVYN DOUGLAS

THE whisper went around town that the Swanson picture had a new wonder-man. "Tonight or Never" had a naughty, difficult part for Mr. Douglas, and how he did enjoy it! He has the well known menace and the finest voice for the microphone that we have heard. He is with Ann Harding in "Prestige," and "The Wiser Sex" is coming along. Listen for him





## RUTH CHATTERTON and PAUL LUKAS

**P**AUL speaks with a delightful accent which he fights against all the time—may he never overcome it. Ruth chatters perfectly in English of course, but loves to give a charming foreign tang to her words. In "Tomorrow and Tomorrow" they probably compromise on Chinese. In any event it will be sophisticated—this affair of our First Lady—and Art will have another day





HELEN MACK and WILLIAM BAKEWELL

"WHILE PARIS SLEEPS" is the good old movie theme and everyone is waiting impatiently for Fox to release it. The argument about talking in pictures is going to be settled by bringing out pictures that thrill both in pictorial presentation and in the drama of their dialogue. And this is it, with Bakewell who is good and Helen Mack who is new





MARLENE  
DIETRICH

**T**HERE is quality about Dietrich that has stolen across from the screen to her audiences until she is one of the most loved players. There has never been a fame equal to hers established with so few pictures. She is physically attractive yet alluringly illusive. She is a proud mother and yet strong men rush to her appealing helplessness. She is Lily in "Shanghai Express" and she is our idea of a woman



ROSE  
HOBART

**B**EAUTIFUL Rose does not meet you halfway. When you push aside the publicity of the million and one aspiring stars to find out about Rose she does not put herself forward to help. "Dr. Jekyll and Mr. Hyde" told us enough about her so that she escapes being a mystery woman. And, if she is in "Back Streets," the Fannie Hurst story, no niche of her talented soul will be longer hidden





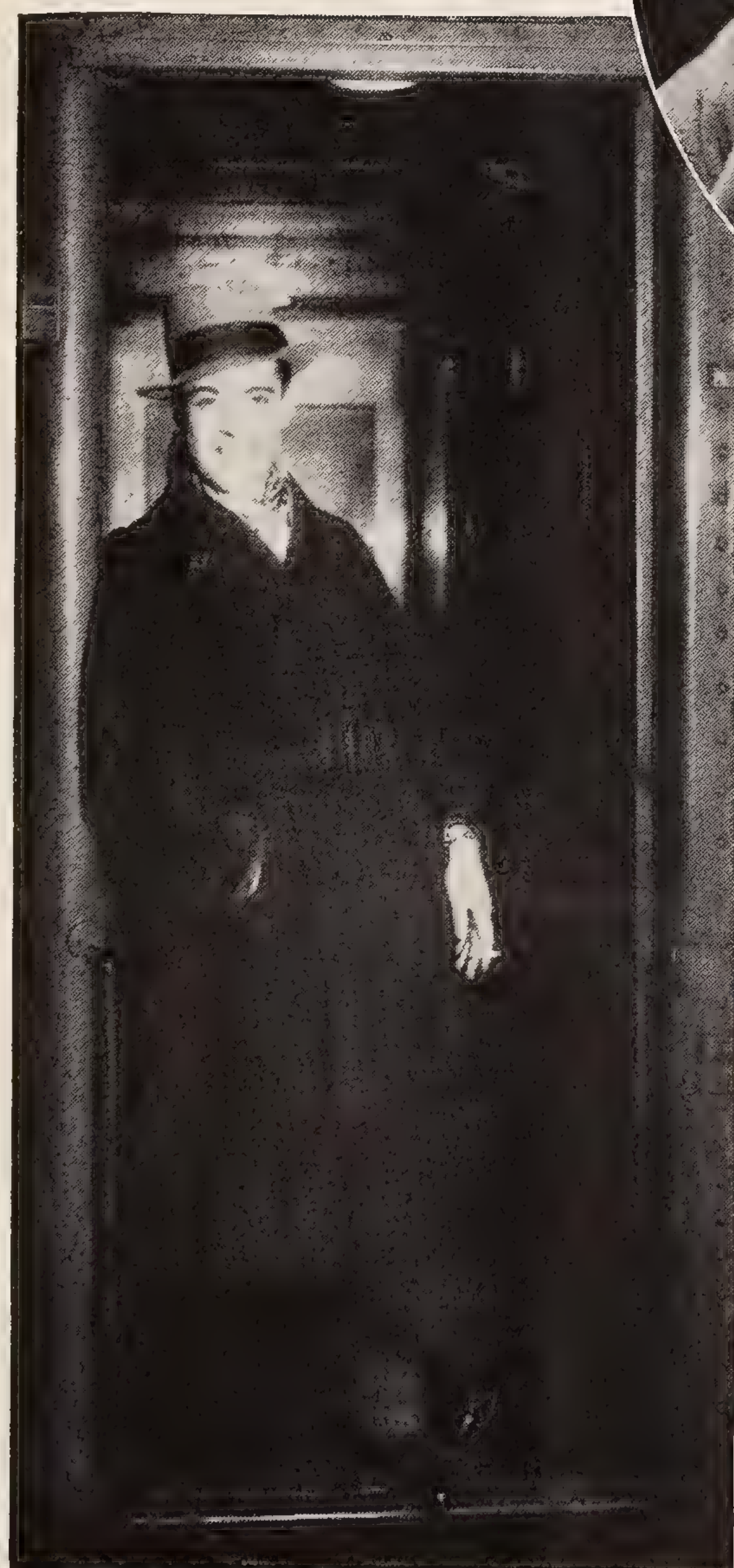


CAROLE  
LOMBARD

ONCE was the time when marriage for a movie star was looked upon as the last jump before oblivion. Now it is the gesture that marks the normal, well poised and attractively human woman. Being Mrs. Powell has made Carole so grown up and poised that we recommend marrying Bill as a beneficial course for any beauty. After "No One Man" Carole will make "Sky Bride" which doesn't sound a bit like her



In "Mata Hari" Ramon has a partner so lovely and so talented that he was inspired to create one of the greatest parts of his emotional career



# Always in LOVE

Ramon arrives in New York but his Hollywood romantic manner clings to him as he lounges with the grace of a troubadour in the workaday Pullman

Bachelor Ramon Novarro has Romance in his Music, in his Eyes, and in his Memories

By Viola Ilma

**A**LTHOUGH our interview was set for eleven, Ramon Novarro apologized, "I couldn't pull myself together and get up before noon. I was at one of those successful parties last night—the kind you hate to break away from even at three in the morning." He took a gold and black cigarette case out of his pocket. "Have one?" Then a lighter. His left hand making certain to steady the flame. His eyes were bright . . . so close. They flickered. The flame flickered. (The interview started with a bright aspect).

An antique ring on his left third finger caught my eye. "Mr. Novarro, what an interesting ring you have. *A la Greenwich Village.*"

He glanced at his lapis stoned ring with its plain band of gold. "Yes, I am fond of it myself. Our family crest."

"I suppose," said I, "family crests are still all important in Mexico?"

He agreed and added, "Indeed! family, customs and

living are quite different from what they are in the States." I interrupted, "Romance also?"

"Quite," he smiled. "It is almost unbelievable."

His definite Spanish accent is most intriguing. He went on, "In Mexico, youth enjoys romance."

Ramon spoke with such tenderness as he said "romance" that I wondered if he could remember his first love. I asked him, "Do you remember the first time you were in love?"

"Ah, my dear, certainly." His legs crossed, his hand on his chin, he more or less whispered, "Let me see. Of course I do. What an angel she was. Her name was Marie. Marie, alas! she was only eleven and I twelve."

Ramon had a sparkle in his eye as he recalled his memories of a girl who was the first to make him feel "that way." He continued, "I was so in love with her and she didn't care about me at all." (Imagine someone not "cr-r-azy" about him.) [Continued on page 50]



# "Sorrow Was Her Teacher"

*Helen Twelvetrees is Successful Now but She Reached Her Present Happiness by the Pathway that Dips Into the Vale of Tears*



By  
**Laura Benham**

At present, Helen is gloriously, glamorously alive and happy. She has everything that a girl can desire—a brilliant career in which she is intensely interested—a devoted family—a husband whom she

adores and who adores her.

Yet she can hardly believe her good fortune. The scars from the fiery cauldron through which she has just passed still smart. Instinctively she shudders with fear that the present may be only a beautiful dream from which she will some day—any day—awaken.

That is the way youth reacts to suffering, you know. Especially youth which has never been prepared to parry the slings and arrows of outrageous fortune. Nothing in Helen Twelvetrees' childhood or early girlhood augured the violent emotional experiences which she was destined to know.

By her own admission, she was reared to be merely a "home girl."

"I was born in Brooklyn—which is just a great, overgrown country town. It's not at all like Manhattan.

"My childhood was like that of other kids in every city in the country. I went to grammar school and rode my bicycle back and forth, took part in the usual holiday festivities, enjoyed the customary school-day feuds."

Helen smiled at the recollection and turned to order our luncheon. By this time we had been comfortably ensconced at a small table in the middle of Rumplemeyers. Helen had suggested to the waiter that he give us a quiet, corner location, but he, with an eye to gracing his room with Helen's beauty, had led us to a most conspicuous position.

As it turned out, we ordered Eggs Benedict instead of luncheon, as Helen and I both confessed that we had had no breakfast. It's so easy to sleep late in New York.

"Then, when I finished my elementary education, mother decided to send me to a private school," she resumed. "It was during those years that I decided to become an actress.

"Of course, the family didn't know what to make of it," her eyes twinkled, and for a moment she ceased to be a world-famous motion picture star and became the little girl who was upsetting every precedent of the Jurgens family.

"Mother had never worked at all and father was a newspaper man. The idea of an actress-daughter was just something with which they didn't know how to cope.

"Finally—I guess it was in self-defense, in order to obtain peace around home— [Continued on page 58]



**One of the prettiest girls on the screen and now developing into an actress of ability. Helen Twelvetrees is now Mrs. Frank Woody and quite happy, thank you!**



**T**HERE were no lines of care etched on the calm brow of the slender blonde girl who crossed the lobby of the St. Moritz to greet me. No haunting shadow cast its gloom upon her face—there was no seriousness in the smile she flashed upon me.

Only when I looked into her eyes—wistful, poignant, appealing blue eyes—did I realize that she had known suffering. . . . Only then did I understand that Life had written its lesson upon her heart and soul, rather than on her face. That bitter lesson which she has learned so well.

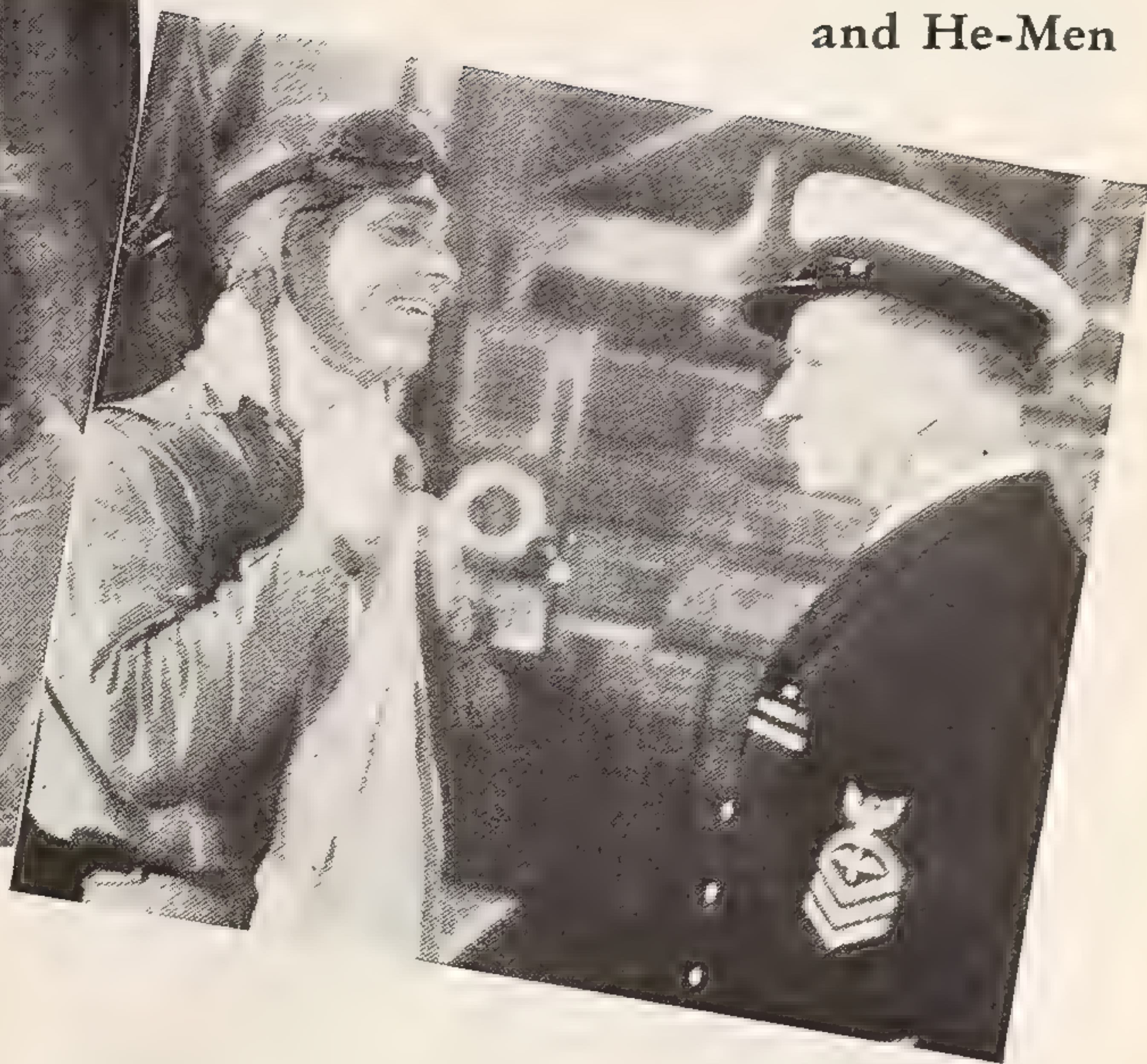
For it is because of the sorrow that she has known that Helen Twelvetrees has learned to portray with such depth and feeling those emotions which have their being in the deepest anguish of a woman's soul. To act with a maturity and surety far beyond what is expected from one of her youth and beauty.



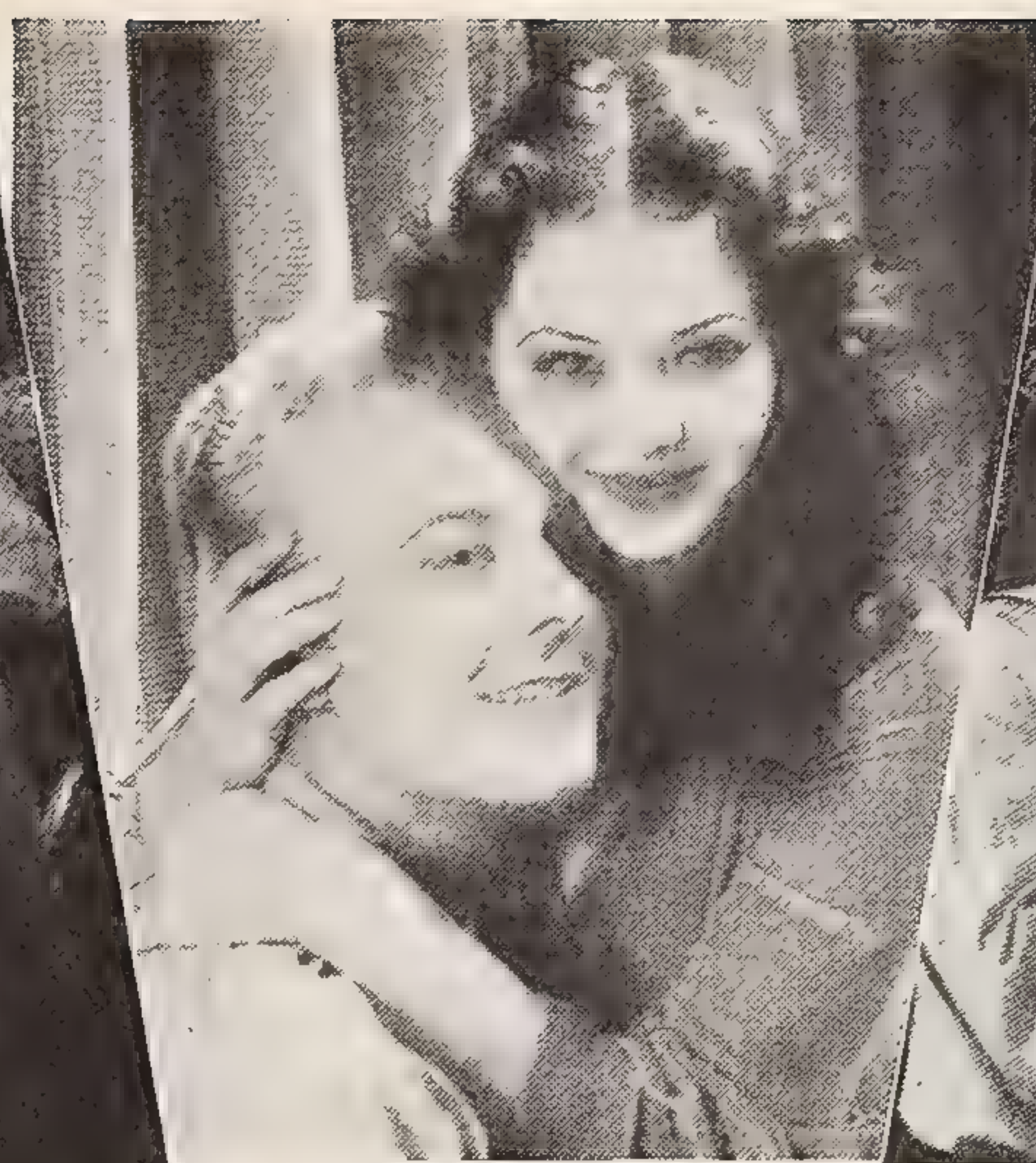
**"Arrowsmith"**  
—a Classic



**"Hell Divers"**  
and He-Men



**"Ladies of the  
Big House"**



# Silver Screen's Reviewing Stand

## ARROWSMITH

Rating: **GREAT**—*United Artists*

**R**ONALD COLMAN and Helen Hayes are excellent in the film from Sinclair Lewis' book. The story is intelligent, the settings are carefully and skillfully done and there is information in it as well as entertainment. Helen Hayes, though almost new to the screen, has adapted her charm to pictures. The scenes where Colman is a country doctor are delightful. The laboratory is impressive and the plague islands are terrifying. There is drama in the scientist's search; also in Dr. Arrowsmith's great love for his wife, who is always second in the day's thought but first always in his heart.

## THE LADIES OF THE BIG HOUSE

Rating: **GOOD**—*Paramount*

**W**HEN bad news and mournful tidings look around for some cute little girl to sit down beside, they select Sylvia Sidney—and who can blame them. Well, tragedy put Sylvia where she is now, and that, if you must know, is the ranks of the greatest emotional actresses. In this picture, when she trims the florist's window, her beauty dims the flowers. The story tries to make you believe that perfectly innocent people can be railroaded to jail, exploited, shot at and subjected to more double-crosses and injustices than Ireland. Then at about quarter to eleven, when Sylvia and Gene Raymond do get a break, they stop the picture for fear of going blah! Still, it's a **GREAT** show.

## PRIVATE LIVES

Rating: **DELIGHTFUL**—*M-G-M*

**R**OBERT MONTGOMERY and Norma Shearer were divorced and then they each found a new mate and were wed. This called for two honeymoons and strangely enough they happened at the same hotel, even in adjoining rooms with balconies—you know how those things are! The erstwhile man and wife run away together before the new partners realize what has happened. The runaways soon quarrel and soon make up and then disagree again. There has never been on the screen a gayer or more delightful comedy. It is the modern kind of movie.

## TONIGHT OR NEVER

Rating: **VERY GOOD**—*United Artists*

**G**LORIA SWANSON in the former stage play is cajoling and sirenish. If the customers want to know the methods of the man-charmer Swanson, here's their chance. It seems the girl wanted to sing and her voice lacked the soul tones which come only when one has "lived." The practical little prima donna chooses Melvyn Douglas as her guide to ecstasy and, lo and behold, the next day she sings like a thirty-nine dollar radio set. However, it was pure love all the time and Melvyn turned out to be marriagable, to be the feature of the piece and a great screen find. Trust Gloria!

## James Cagney!

### Fightin'-Irish!

"Taxi" is the vehicle for James Cagney's ride to fame. Menace of a new sort, and love of a new sort, a play that is tremendously thrilling and theatres that are crowded to capacity—these are incidentals. The whole exciting, terrifying story is made real by hot-tempered Cagney.

## GOOD SPORT

Rating: **FINE**—*Fox*

**L**INDA WATKINS and John Boles are the lovers, and a charming pair. John is right at his peak and should be given something great. Linda is making good on our forecast and looks beautiful in this story of mis-marriage. John loves her and doesn't know that she is separated from a low-type husband. She is going to divorce him, but hubby loses what money Greta Nissen, lovely siren, does not need. So Linda feels she mustn't hit him while he's down and she says goodbye to John, who doesn't understand. When you tear lovers apart, it usually gives Art a chance.

## HER MAJESTY LOVE

Rating: **CAPTIVATING**—*Warners*

**A**S A stage star Marilyn Miller has played before more people than any girl in

pictures—how she used to pack them into the New Amsterdam when she was barely twenty! She is a true professional and what she calls a good performance is so far above the pretty girls of Hollywood that they do not know the difference. With her in this enjoyable musical picture are Ben Lyon, Leon Errol, W. C. Fields, and Chester Conklin, troupers all. If you like skilled technique, fine music and comedy, see this. Get two tickets—we'll go with you.

## HELL DIVERS

Rating: **EXCELLENT**—*M-G-M*

**T**HE air minded will enjoy this Wallace Beery peace-time picture, and if women enjoy he-men on the screen, Clark Gable and John Miljan are here to cheer them. The story shows that a rough guy can have the qualities that compel your admiration, that a big comical dumbbell is not without charm and that situations of danger though made to appear "all in the day's work," are very stirring. Did you ever notice how good pictures often suggest the newsreels?

## BLONDE CRAZY

Rating: **DELIGHTFUL**

**J**AMES CAGNEY and Joan Blondell are a clever pair. This story is about a racket which is a short cut to riches, and Bert, the Bellhop (Cagney), works a sort of semi-off-color badger game that is not clever enough to give him much of a part. Joan is the O.K. baby and we can hardly wait for more of her. Cagney, like all the good ones from John Barrymore to Wallace Beery, is a true comedian, sensing the time interval of humor perfectly.

## SURRENDER

Rating: **EXCELLENT**—*Fox*

**A** GERMAN prison story, with Warner Baxter a prisoner at Ralph Bellamy's camp. He comes to love the daughter of the castle but when his pals try to escape he has to turn against love. But he is caught and condemned. If you think that Ralph Bellamy as the Commandant will let him off at Lelia Hyams' request, you don't know Ralph. You will get to know him, however, for he is good; so is Alexander Kirkland.





The spy Mata Hari is supposed to have caused the death of fifty thousand men. Garbo's serious mood makes the character believable

# Greta Garbo's Daring New Character

By

Eliot Keen

"WITH every footprint a man leaves himself behind,"

says Carlyle. With every part, with every rôle, Garbo has left a clear imprint of the kind of woman that she is. Until now, at last, she stands clearly before all who may stop to gaze, to wonder and admire.

Garbo in "Mata Hari" is no more the Garbo of our million legends than was the demi-mondaine of "Susan Lenox," but it is her most revealing characterization. Revealing in the literal sense, of course, but that is not the amazing thing about her. The extraordinary fact is

that this woman, who has never been photographed in bathing suit or bath, who has maintained

a cool aloofness through part after part, now quite calmly casts aside her seven veils and loses no whit of poise or distinction thereby.

How the writers who have joyed in picturing the Garbo of the priestess cult will have to bite on their typewriters to explain this! How the shrugging ladies of the envious army will cast about for weapons to attack her now!

Already the clamor has begun: "She is just trying



# Gone is the Crude Anna Christie—Gone is the Bit- ter Susan Lenox—In Their Place is the Reckless New Greta

to do what Dietrich does," they are saying.

How little all that means to Garbo!

For her there is only one law.

"I must breathe life into this part," she says.

It is this artistic sincerity that makes her so distinctly individual in each character. And so, when Mata Hari began to glow with the life's blood of Greta Garbo in her veins, it was the normal natural thing for Greta to wear what Mata Hari would wear, to take off what Mata Hari would discard, and to think, speak, and act the courtesan.

Again and again during the filming of the picture Greta's sensitive ear caught here and there a note that was false to the character which was now, in fact, her own. During one love scene when Garbo was in the arms of Ramon Novarro her lines were:—

"I love to be held by you. You have youth, desire and adoration." Hardly had she said the words than Garbo raised herself and broke the scene. "I will not say 'adoration'" she said. Director Fitzmaurice sensing, perhaps, the inharmonious quality of the word, nodded his agreement and the scene was taken over. This time Garbo, lying in Novarro's arms, murmurs: "I love to be held by you. You have youth and desire." And so you will hear it when you attend the picture.

Such an intensity produces great results and makes Garbo inspiring to her associates. Novarro with charming Latin gestures bursts forth with "She is the most wholesome—the sweetest girl I have ever worked with." And Novarro when happy is at his best. So "Mata Hari" is Novarro in a most charming mood.

Few can appreciate the utter simplicity of Garbo. Occasionally when the stress of the emotional scenes became evident, Director Fitzmaurice would say to her: "You look a little tired." Docile as a child Garbo would stop work and take a walk. She always went alone, walking down toward the open lot and around by the dressing rooms, and returning slowly and quietly to take up her scene.

Let those who cannot read with pleasure the great song of Greta's love for her art, pass her by. She is easy to avoid. She will not obtrude herself into your newsreel, nor into your daily paper. But, if one would talk of the great artistry of the screen, he will find that no superlative sentence can run its course without a detour into the solitude that holds Greta Garbo, and bring her out to reign in her rightful place.

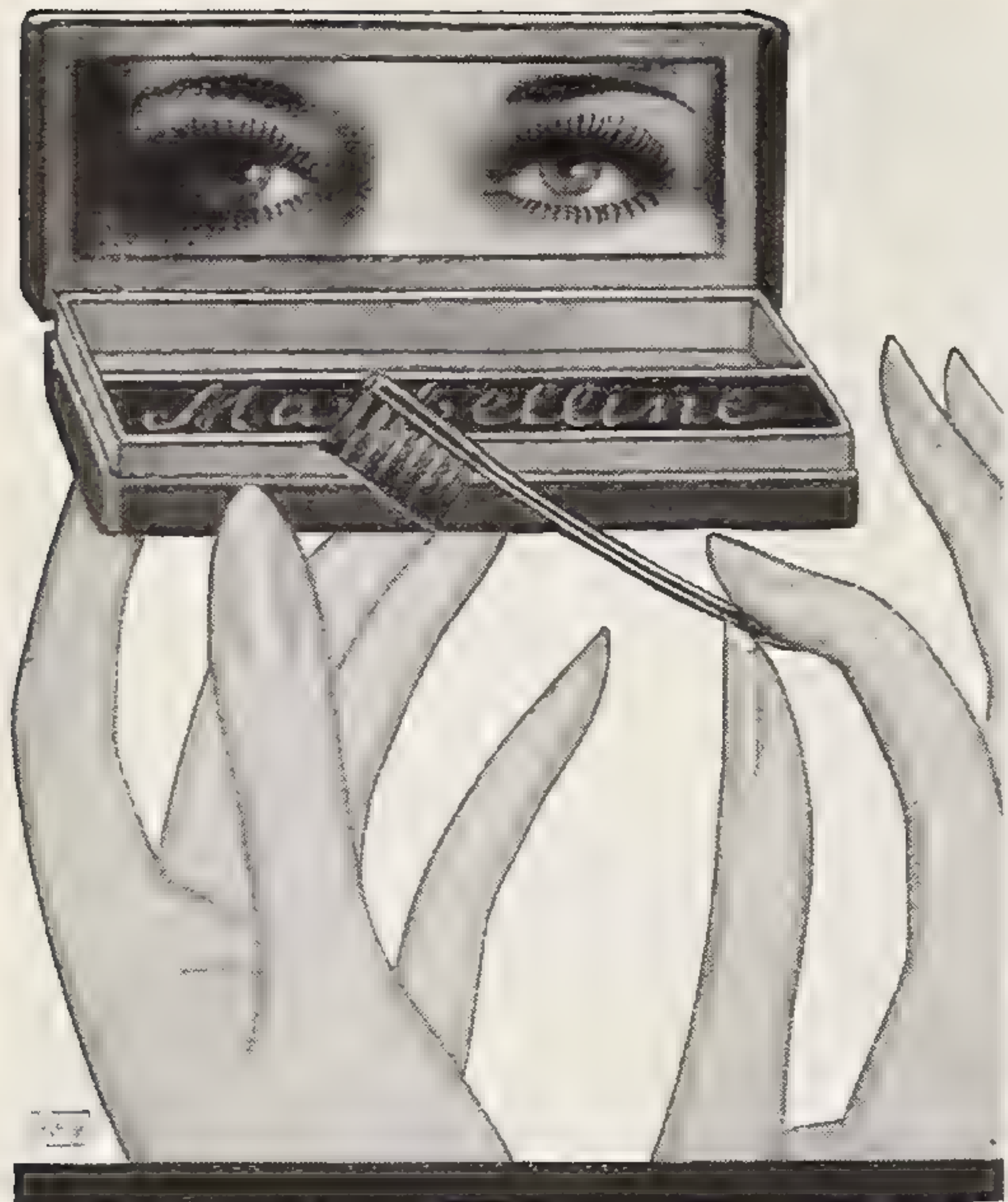


Mata Hari the dancer reveals  
the exotic Garbo that was hid-  
den beneath the rough clothing  
of Anna Christie



## "Tarzan"

[Continued from page 19]



# Have you tried the *NEW* non-smarting tear-proof Maybelline?

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the character of Tarzan was a natural. He is Tarzan. He, too, lived a lonely sort of existence as a youth, when he was fighting so hard to win back his health. He didn't go to school like other kids. He had to skip that and all that goes with it. But he got something that a lot of them miss. And that is perfect co-ordination of mind and muscle, and a certain fearlessness and coolness under fire. Because of this he has been able to perform, without flinching, stunts that would have been difficult for an experienced actor.

Johnny has always had an aversion to animals, especially elephants. He can't explain it but it's a very real feeling and he knew that he was letting himself in for a lot of grief when he first read the script of "Tarzan, the Ape Man." But he was game and when, in that first scene, the director called, "Now, lie still and let the elephant toss you up on its head!" he obeyed, although the biggest bull of the herd was being used in this incident. It was over with in a second and he was amazed to find that he had really landed on the elephant's back. But it was a sort of baptism by fire for him, nevertheless!

Johnny says elephants have a lot of sense and when they make up their mind to do a thing they do it. But, at that, you can't always pin your faith in them. And Johnny ought to know for, due to a slight error on the part of one of these same elephants, he almost lost his life, and "Tarzan," which is his first picture, came near being his last. This is how it happened.

In one particular scene the beast was supposed to carry Johnny's limp body up from the river and place it on a slippery bank, then back away. Johnny was supposed to be unconscious in the scene and all he had to do was remain limp. As an elephant knows about a hundred different commands which he obeys without question, Johnny kept his eyes closed with perfect confidence. He didn't even know that anything was wrong until he heard the director shouting words that you don't see in print. Those things happen now and then with the best of directors, you know.

Johnny could feel the giant beast's front foot touching his body. It felt all over him and around him—lightly—as an elephant does when it is about to walk over one. And that was what all the shouting was about!

The trainer had mistaken the director's orders and had given the elephant the wrong word of command. It was supposed to deposit Johnny's body on the bank and then back away. But, instead, it was attempting to pass over him and up the bank. Before the scene was shot the property men had run water over the bank until it was a mass of slippery ooze on which no animal could possibly stand. So, if the animal had persisted in its attempt to climb the bank it would certainly have fallen squarely on Johnny. And with all those tons of flesh on him where would our Johnny be? Luckily the trainer realized what was taking place and changed his command in time to prevent a tragic accident. If it hadn't been for him there would not be a "Tarzan"—at least not a "Tarzan" with Johnny Weissmuller. And what would "Tarzan" be without him?

"I've got no use for hippos," Johnny

confided to me. "They are like a lot of people. Don't know their own minds. They get all hot and bothered but don't display a lick of sense. One of them charged at a negro one day, and we all thought the man was done for. We were too far away to interfere. Then, when everything seemed lost, the hippo changed his mind, or forgot what he intended to do, and trotted off in the opposite direction."

He likes apes, however. And that's fortunate, because he's had to do a lot of work with them. They are honest, he affirms. "If they don't like you, they let you know it. And they have loads of sense." He showed me the marks on his hands and arms where the apes used in the production had scratched and bitten him in moments of anger, but he didn't really mind it. One of them even tore a hole in his side, just over his rib. The make-up man had a real job making the bandage invisible to the camera. There were bound to be mishaps like this in spite of the precautions Director Van Dyke took to safeguard his players.

"But it was all great fun," avers Johnny, and if he gets his wish he'll remain in Hollywood and work in pictures. He likes it. In fact his enthusiasm is so keen that he seems like a high school graduate warming up to his first job.

Everybody to their own liking, of course, but when I visited the "Tarzan" set on the sound stage, I couldn't figure out what was so thrilling and desirable about working like that.

Close-ups were being made of Johnny and Maureen O'Sullivan, (Maureen is his leading lady in "Tarzan") lying on a wet bank covered with even wetter mosses and leaves. This was on one of the coldest days of the year for Hollywood, and all the rest of us were crouching or standing around shivering in our winter coats. Johnny and Maureen were lying on that wet mass, practically as God or nature made them. Maureen had on a slimsy, tattered remnant of a dress and Johnny had only an animal skin draped around his hips. And to make matters worse for them, a property man stood just out of range and whenever the cameras quit grinding he doused water over their heads and backs. They were supposed to have just clambered out of the river and had to be appropriately wet. The scene will show only a few minutes on the screen, but, as it took several hours to film, the property man kept watering them to keep them in the same degree of wetness as when the first foot of film was photographed.

It's a great life! Anyway Johnny likes it, and I guess he is going to get his wish about keeping on with it if all the talk I hear around the studio is true.

So girls, smile and look your prettiest! For another big he-man is soon to enter your lives. He may not run in competition with Clarke Gable—who could?—but he has a winning personality that registers one hundred percent nevertheless. And if you must know particulars, Johnny is quite tall, six feet three in fact—with dark brown hair, brown eyes and a strong, lean face. The type all girls fall for! But, what is still better, men approve of him too. In other words, he's a "comer." You haven't seen the last of him in "Tarzan, the Ape Man." Not by a long shot!

**Lights! Taxicabs! Jazz! Bells! Phones!**

The Mad Whirl of a Movie Star's Life is a Dance of Delirium and Happiness. Read the Great Story in the April SILVER SCREEN



19 *Joyce Compton*20 *Jean Harlow*21 *Frances Dade*22 *Noel Francis*

## Not afraid of the Birthdays Ahead

*They know the Secret of  
keeping Youthful Charm...*

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bloom skins the most zealous *regular* care.

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## LUX Toilet Soap—10¢

26 *Laura LaPlante*27 *Barbara Bedford*28 *Lois Wilson*29 *Anita Stewart*



## Always in Love

[Continued from page 43]

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He laughed. "Now it all seems so trivial, but then it was so important! She made me very nervous. If I shook hands with her I would tremble from head to foot. Everything seemed to go wrong."

We must admit that Ramon started very young in his ability to appreciate beauty. Beauty which he discovered in Marie's eyes.

"Yes," he emphasized, "they were green . . . and she had the funniest walk. Here you'd say, 'cute.' I worshipped the very ground she trod on. It was in my home town Durango, Mexico."

He quite obviously is proud of his Mexico. Its warm skies and hot sun where his *leetle* sweetheart lived. He began to discuss the difficulties one found in trying even to meet a girl in Durango.

"It's not like America. To visit a young lady is not as one might imagine. No chance of going to theatres without a few chaperones who are definitely attached to the party, no telephoning—'are you there?' The art of meeting a girl is a triumph in every sense of the word. Just to meet the family—a wild fantastic dream to one in love—is a great accomplishment. So I knew that the first thing I had to do was to meet some boy who knew Marie's family."

Ramon was very familiar with these customs. What agonies, what doubts he must have lived through. His only joy was to see Marie. At church this pleasure was his, he told me.

"I would look about. Pay no attention to the rites. All I could think was that she would arrive eventually. I would be so impatient, then at last I would see her face. What thrills filled my soul!"

Ramon continued, "I used to imagine she was praying for me. When she cast a shy glance telling me that she was happy to see me I would get a lump in my throat. Finally I met a boy who knew her father."

So the youthful Ramon formally met his Marie. But meeting Marie was meeting mother, father, sister, brothers and a few extra relatives. Seeing her alone was impossible. Ramon naively imitated a bespectacled knitting aunt as he recalled the looks she used to give him when he called on Marie. It was his first acquaintance with that 'what are your intentions?' sensation.

"I would write her love notes and she'd send them straight back to me," he reminisced. In fact that was the proper thing to do. If a girl accepted your love proclamations she was not worthy of the words you expressed in your letter." He stopped to light another cigarette and then said: "I still think that it is more thrilling when one has to make a desperate effort to gain the desired attention. The more difficult a girl makes herself the more interesting the chase. Quickness kills romance. In fact in any walk of life, not only love, one prefers the object most difficult to conquer. Romance should not be burnt in the bud. Is that not right?" I begged him to go on.

Ramon smiled divinely and obliged. "I remember what joys I found in our walks after church on Sundays. The boys walked in one direction on the plaza, the girls opposite. We would pass. I was so frightened. If she smiled at me I was terrified, and if she failed to notice me I was heartbroken. One Sunday she threw me a rose. I was the happiest person in the world."

Ramon soon found a boy who lived on Marie's street. They would climb up to

the roofs and listen to hear her happy voice. Then there were dances. "Most of the time I was so flustered at the dances that I said nothing. But she noticed me."

Then came tragedy. Ramon's family moved to Mexico City. He brooded and was so unhappy that they had to take him back to Durango. He had to be near Marie. One day Ramon summed up all his courage and decided to present Marie with a bouquet of roses. "In fact I picked them myself. I have always thought that the intimacy of plucking each flower for a bouquet was so much lovelier than having them sent from a florist."

What would she say? Nothing! Those irresistible eyes simply would close, casting a shadow over her cheeks with her long eyelashes. She would blush. Ramon understood these signs. All Mexican boys do.

If you could hear the tenderness in Ramon's voice, and see the warmth in his eyes, you would know he was a natural romanticist. He is modest, too, with a fine taste for the artistic tunes of life. All these qualities fit so well with him that his love story of Marie in Rumba land takes on added color. But to go on . . . Marie refused his offering. "I shall never forget the thump of my heart. I was so embarrassed—simply petrified. I quickly gave them to her girl friend who was standing next to her. I was lost. Disheartened."

As he crushed his fifth cigarette he re-awakened to 1932. "Anyway she's married now." With a hearty laugh, he added, "and I have heard she has some fourteen odd children."

"Does she know who you are now?"

"Yes. Once in a long while I hear from her."

"Perhaps she'll see you in your picture with Greta Garbo."

He shrugged his shoulders, "Who knows?"

I was in no mood to let Mr. Novarro leave without a few words about his impression of Garbo while working with her. "Is she as interesting as she appears to be?"

Ramon grew thoughtful, and then said with the most engaging sincerity: "I found her altogether delightful. Modest and yet not difficult to speak to. Her English is very understandable. And her eyes!" He then gave me a marvelous illustration of the things Garbo's eyes did to one. "They penetrate all the way through if she looks straight at you. Sometimes I had to turn away. But I still felt them piercing me. No, I'm not in love with her. I admire her. She is certainly the perfect woman."

With that he had to run along with promise of another interview. He had so many interesting things to discuss. His voice, singing, Europe, ideal ways of having good times. He did say that he preferred jollity and laughter. Loved to hear good music and then, if they'd let him, sing himself. Recalling his complaint that in New York we did too much rushing, he rushed his way and I hurried mine.

At least we girls can learn a thing or two if we analyze a few of Ramon's philosophies about *les femmes* from what he experienced with Marie as his first love. I wonder if Marie isn't a bit sorry now. Maybe you've refused a future screen idol or discouraged as idealistic a lover as Ramon Novarro, who once dreamt of a girl with irresistible eyes under the fateful skies of Mexico! But aren't you sorry?

SILVER SCREEN for April will feature a thrilling story for every ambitious reader—telling how to get into the movies—"Every Stage Door Leads to the Screen"



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Creamy... <input type="checkbox"/>	Hazel..... <input type="checkbox"/>	BRUNETTE	LIPS
	Brown..... <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	Moist <input type="checkbox"/>
Medium... <input type="checkbox"/>	Black..... <input type="checkbox"/>	BROWNETTE	Dry... <input type="checkbox"/>
Ruddy.....	LASHES	Light <input type="checkbox"/> Dark <input type="checkbox"/>	AGE
	Light..... <input type="checkbox"/>	REDHEAD	
Olive..... <input type="checkbox"/>	Dark..... <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	



# Lookout Garbo! Here We Come!



## Wynne Gibson

Also Wynnes Stardom in  
"Clara Deane"

WYNNE GIBSON hails from New York City. Yet she's known as Boston's "stranded citizen." Just because it was her bad luck to open in shows in that city—which never reached New York.

While in high school Wynne was friendly with a group of stage-struck girls. She was toddling right behind them when they applied for jobs in the musical show, "Tangerine." With shaking knees she spoke the speech she had carefully rehearsed in the subway coming down. When the producer heard she could sing and dance he gave her a job—at \$75. a week. You could have knocked Wynne over with a chicken's wing! Papa, too, for he unceremoniously hauled her out of the cast when the play opened in Atlantic City. Eventually she convinced her doubting parent that his views about the stage were "too silly for words."

She toured the country as the flapper in "The Gingham Girl" and later opened in New York in "Little Jessie James." The shelved plays came after a year's vacation in Europe. It was not till "Jarnegan" that Wynne made her hit.

While in this play Paramount discovered that Wynne's five-feet two of piquant charm (she has light brown hair and grey-green eyes) might add a deal of glamor to their "Nothing but the Truth." So she went to Hollywood. She will be starred because of her work in "Ladies of the Big House."

## Dorothy Hall

Pennsylvania's Great  
Contribution

DOROTHY knew what she wanted. All blondes do, they say! Anyway as early as she could remember she was fired with the urge to act. Her parents put thumbs down, for back in Bradford, Pa., where Dorothy was born, the stage is tabu.

It was strategy that first brought Dorothy to New York. Interior decorating was her aim. But months of coaxing softened her parents' viewpoint and finally she was enrolled in a dramatic school. A natural actress she went straight from dramatic school to stock and then to the New York stage. "Seventeen" and "Up the Ladder" were two of her early plays. Followed "The Bridegroom," "White Collars," "Speakeasy" and "Precious." Wide praise was her share for her delightful characterization in "The Love Duel." Her greatest stage role, however, was in "The Greeks Had a Word For It" in which she played a hard-boiled chorus girl. Her characterization was great. The whole town talked about her. Later she re-created the role on the Pacific coast.

Then Paramount claimed her for its own, and "Working Girls" will bring her to you. By way of personal introduction, Dorothy is a vivacious blonde with blue eyes and a smile that—well, it gets you, that's all! She's crazy about tennis and reads biographies and detective stories for diversion.



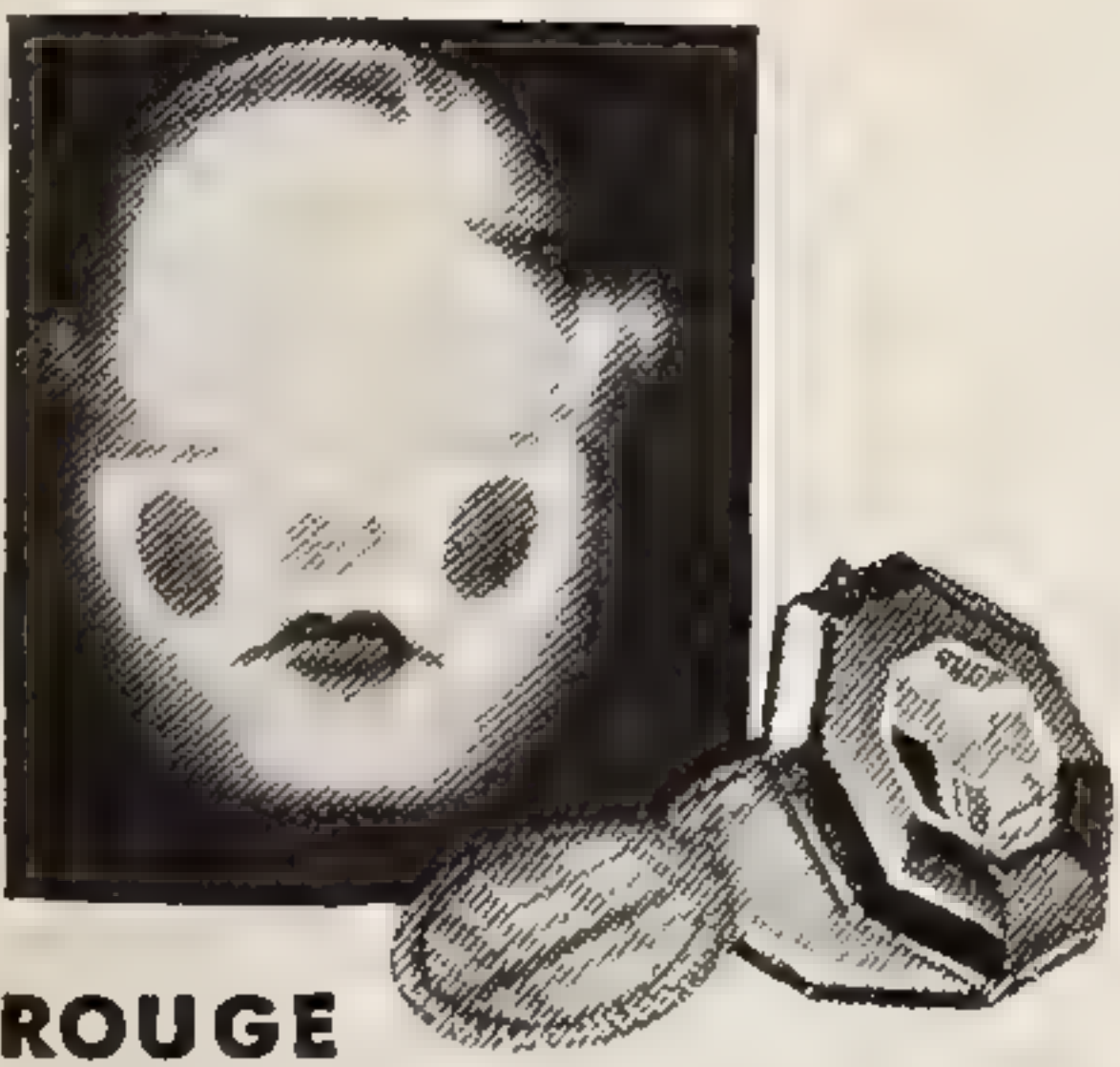


# What would it mean to you to BE SEVENTEEN TONIGHT?



## LIPSTICK

Apply Seventeen Lipstick to the upper lip and to the center of the under lip. With your finger, gently work in the rouge until the outline is soft and natural. You will be delighted with the soft, natural effect—possible only with youth-tone shades. Light, medium and dark... in a smart black-and-silver case.



## ROUGE

Apply Seventeen rouge to skin made firm and dewy by Seventeen Creams and Freshener. Remember that youth lines are up lines—avoid color placements that emphasize downward lines of the face. Choose your shade of Seventeen Rouge from five fascinating youth-tone tints.



## TWO-TONE POWDER

Here's the Two-Tone Powder that lends your skin the delicate transparency of youth! Ingredients of two weights are blended. The heavier clings closely to the skin. The lighter weight, on the surface, seems to take on another, lighter color tone! What a glorious difference—from the masking dullness of ordinary powders!

HAVE you heard the thrilling news? That Seventeen has put youth's own subtle coloring in powder, make-up? That your complexion may have the charm of seventeen tonight? Here's what you must do!

Forget previous disappointments with make-up. Forget the rouges that deceived no one. The lipsticks that made your mouth look—not soft—but hard and old. The powders that seemed to coat your skin as with a mask, clouding natural transparency, discovering tiny lines.

Forget all that. It's in the past. Your complexion's future—is Seventeen!

For Seventeen Make-up comes in Youth-Tone shades. Soft, glamorous tints that bring the fresh, natural glow of youth to your complexion. Shades carefully compounded, by wise beauty workers, to lend your skin the fugitive color tints of the seventeen-year-old complexion.

You'll want Seventeen Rouge. Seventeen Lipstick. And by all means, Seventeen Powder. For perfect results, use Seventeen Creams, to prepare your skin, and leave it smooth and dewy.

Then the make-up. And the glorious thrill—of seeing your own mirror reflect the radiance of seventeen!

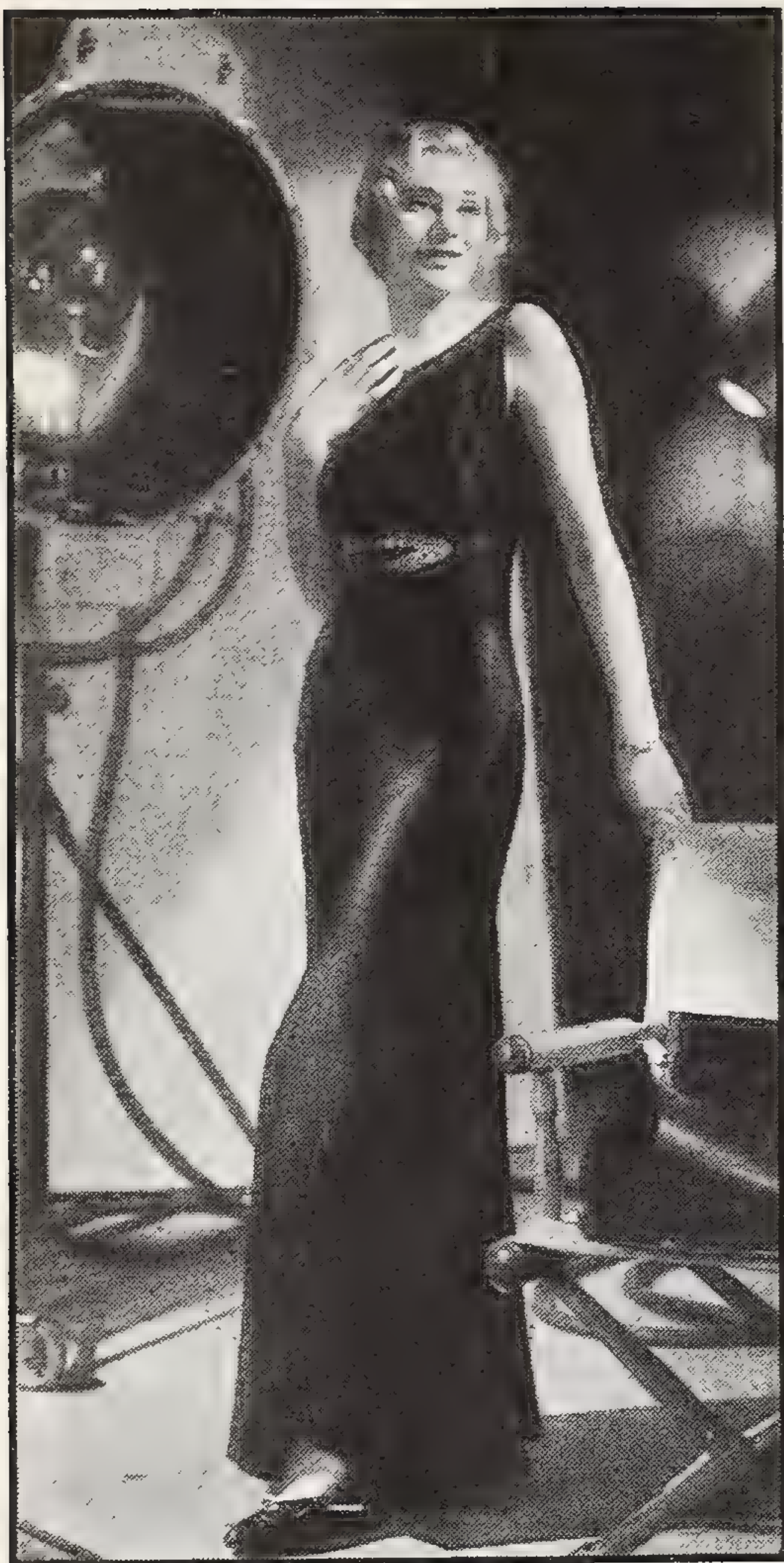
Seventeen





## Learning their Lines

[Continued from page 23]



## How do Women in the Movies Manage?

While a picture is being filmed, it means weeks of work without pause. Imagine the star, in a scene employing a thousand people, quitting because she is "indisposed!" The time of month does not excuse her. Women in the movies must carry on. Menstruation is just an incident.

How do they manage? If you know any woman in pictures, she will tell you how Hollywood meets this emergency. Try to find even an "extra" girl who doesn't carry Midol!

This marvelous discovery of the specialists is not merely a measure of relief. It ends all menstrual pain in five to seven minutes. Ten minutes after swallowing one tablet, all discomfort has passed! And it is effective for hours. If you anticipate your time and take Midol just before, you can go through your whole period without one twinge of menstrual pain or even headache!

Midol is a boon to professional women, business women, every active woman who can't afford to be a monthly martyr, breaking engagements when her sickness comes unexpectedly, or dragging through the period slumped with pain. Approved by the medical profession, for it is non-narcotic! Your druggist has the little box that tucks in your purse; just ask for Midol.

the set. I got even by making up the interview out of whole cloth, and writing what I thought she would say. After all, I had interviewed her several times before, and knew just about what she would say on practically any given subject. At least I received no complaints.

It isn't always safe to walk or drive along Hollywood Boulevard these days. Several stars find that their memory works best while they are driving. Phillips Holmes likes to learn his lines that way, and ever since I've heard it I drive around the block, or run for the curb, when I see him coming. Who knows, he might come to the big scene, and let go of the wheel to make a dramatic gesture or two. George Bancroft is another adherent of this type of memory work. They do say that the casualties along the Santa Monica Beach road are pretty high. That may not be George's fault, however there are some rather alluring sights along the golden strand of that beach. Sights in one-piece bathing suits.

John Barrymore has an amazing repertoire of plays which he can recall from memory. Here is another case of retentive memory, and it is no great task for him to become letter perfect in a short time. He learns his lines for the screen exactly as he did during his long and successful career on the stage, and it makes no difference where he learns them. Marie Dressler is another "quick study," and she never forgets. If she ever attended that lumbermen's convention in Seattle she not only would remember Mr. Addison Simms, but she could ask Ad about his wife, Abigail, their son, Hezekiah, and the family canine, Fido.

Writing her lines out, again and again, in long-hand is the way Barbara Stanwyck prepares for her scenes before the camera. She even learns the speeches of all the other players as well as her own. She is a remarkably painstaking "study," and when she has finished, the studio walls could cave in and she wouldn't forget a single "the" or "a."

"Ad-libbing," making up lines as one goes along, is usually frowned upon at the studios. It makes it difficult for the other players who expect a certain cue before they give their own speech. In comedies, how-

ever, the rule is not so rigid. Comedians are allowed more latitude. Spontaneous humor is supposed to be the best humor—and sometimes it is. If it isn't, the scene has to be "cut," and cuts cost money. Didn't someone say there was a depression? Bert Wheeler and Robert Woolsey are successful with the spur-of-the-moment stuff, and after working together for so long, a slight thing like a wrong cue means no more than a new Soviet in Russia.

The "photographic" memory is something you hear a great deal about in the theater. With some players it is a natural accomplishment, with others it comes after long training in stock companies. Constance Cummings, one of the most promising of the 1931 Wampas Baby Stars, can scan a page once or twice and repeat it perfectly. Robert Montgomery, after long training in stock, can do almost as well.

Many of the stars have their favorite spots to study the big scenes. Paul Lukas can hardly stay out of a barber shop when he is learning lines. Richard Arlen retires to his yacht. A yacht is Charles Farrell's favorite place, too. Edward Woods, being quite serious about it, says that there is no place in the world like a good bathtub. Miriam Hopkins prefers the beach, and "Buddy" Rogers goes home and turns on the radio.

Gloria Swanson learns her lines with Laura Hope Crews. It was Miss Crews' training which helped Gloria make such a sensational talking debut in "The Trespasser." Several other stars have sought the aid of this brilliant star of the stage. She also worked with Lois Wilson during Lois' engagement in "Seed." It was Mrs. Leslie Carter who assisted Norma Talmadge over the shoals of her first appearance in the "audibles."

There are many places to go, and many ways to learn lines, according to the stars of Hollywood. Sometimes it's all just plain wasted and doesn't mean a good gosh-darn. One set of lines are learned carefully, and the next morning on the set, the director has a brain-storm and changes everything around. Then it is all to be done over.

That's when that photographic memory business is a nice thing to have around.

Clara Bow, wife, and Rex Bell, happy husband, who are now planning an elaborate honeymoon to the South Seas until Clara's picture plans get straightened out. Clara was never more charming than in "Hula," in the old days; perhaps she'll find the makings of a great play where the grass have it



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No matter what else you have tried, no matter how small or flabby or sagging your breasts may be, you owe it to yourself to try my wonderful method. Day by day you will see them grow in size and loveliness. And it's so easy and simple! Nothing to do but apply dainty Miracle Cream, follow the instructions, and watch the wonderful change take place.

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## David Manners is Blue Blooded

[Continued from page 26]

an off-stage discussion concerning her.

"After I met her and we had worked together a couple of days, she asked me point-blank if I thought her 'high-hat.' I told her I did not. Instead I thought she was very much misunderstood."

"That's it exactly!" she agreed. For one thing, crowds have always terrified me. I'm tremendously flattered by them, of course, and I know the fans are responsible for my career. But I do get so rattled I don't know what to do when they demand my autograph or pictures or just surge forward to get a look at me."

"Strange confession, perhaps, for the screen's best poised star to make," said David, "but that's just what she admitted to me. Another time, she brought up the rumors regarding her being temperamental."

"I'm not, really, or, at least, I try not to be," she explained. "Perhaps, that got around owing to the fact that I won't allow visitors on the set. I don't do that to be termed exclusive. The truth is I cannot work in front of strangers. I've never had any stage experience and they unnerve me. As far as 'snubbing' anyone, I've never intentionally done that in my life."

"As far as I'm concerned, Miss Bennett is a very democratic person although glamorous to the n'th degree," remarked David. "While making this film, she would often invite me—as well as other members of the cast—to have luncheon with her and the Marquis in her bungalow. Both Connie and the Marquis have a grand sense of humor and seem made just for one another. That's one marriage that apparently has everything to make it last!"

"Was Miss Bennett easy to act with?" I

asked him curiously.

"Extremely so," returned Dave. "I used to say to her on the set: 'I'll be awfully happy when you are safely married, so I can stop flirting with you!' Both she and 'Hank' thought that a delicious joke."

David has played a number of juvenile parts and is a bit fed up with them. "If," he laughed, "there are more forthcoming in the future, something is going to be done about it." And he insists he's the one who is going to do it. Being an amateur writer—writing plays and such for a hobby—he might even branch forth and dash off a part and a picture for himself! Seriously, though, he has no false ideas concerning his own importance in pictures.

"After all," he declared earnestly, "an actor is only about fifteen per cent of this business. It is the industry itself that counts. I know I'm just on the threshold and have a good long way to go yet. I am a firm believer, too, that it's the part that makes the actor—that the actor cannot make the part! I would like to occasionally play a rôle which didn't call for a dress suit or fancy clothes—you know, the sort of characters Percy Marmont used to play. No one can foretell, though, just what their future is in pictures. For all I know, I might end up by playing a bloodhound in 'Uncle Tom's Cabin' or 'Claribel Cow' in the Mickey Mouse films!"

"It may sound trite," he went on, after we had recovered from a couple of laughs, "but there's a great fascination about pictures. There's a gratifying response—possibly gratifying merely to man's ego—when I go into the projection room after a day's work to see the rushes run off depicting the part I am attempting to portray. Any-

how, I like it. Premieres are the only thing I cannot seem to get accustomed to. You never know what to expect at one."

Already, David has stirred up interest, particularly among the women, by good portrayals in "Mother's Cry," "Kismet," "Dracula," "The Millionaire," and "The Last Flight." He seldom reads his press notices unless they give him advice on how to improve his technique. A minor ambition is to some day run a theater and put on artistic, true-to-life productions, whether they pay or not! He is subject to moods. Admits he is a great romanticist. He'd much rather be informal and do what he pleases even at the risk of forgetting his "Emily Post."

Our Adonis attends few Hollywood parties. Occasionally, he drops in at the Ambassador for a dance. Oh, yes, he can dance—the tango happens to be his favorite.

"I always plan to go to Pickfair whenever I'm lucky enough to be invited and no matter how busy I may be or how tired I am," spoke up Dave. "Mary and Doug have both been very kind to me and have on many an occasion invited me to their home," he went on. "Usually, Mary will manage to have an informal little chat with me during some part of the evening. 'We must uphold the Maple Leaf!' she smiles. And that is one fine thing about Mary Pickford—although she seems thoroughly American, she nevertheless has a warm place in her heart for the land of her birth. She loves to talk about her childhood days in Canada. In my humble estimation, Mary and Doug are the finest hostess and host in the colony."

Incidentally, David likes his adopted city. "Hollywood is a bit different from the



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why Beech-Nut is always smooth and enjoyable. That explains its long-lasting chewiness—the difference between ordinary chewing gum and Beech-Nut, the finest, most refreshing, minty flavored gum you can buy

## Beech-Nut GUM

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"That's easy. I always chew Beech-Nut Gum between smokes. It keeps my throat as cool and fresh as can be ...and certainly makes the next smoke taste better!"



Makes  
the next smoke  
taste better



way I pictured it," he grinned. "I used to imagine its streets must be paved with gold—and all you had to do to see stars was to nonchalantly enter the nearest studio and look 'em over! I quickly awoke from my dreams when I landed here. I like Hollywood, though, very much, and would be quite content to spend the rest of my days here, I think."

He always enjoys seeing travel pictures, and juvenile pictures interest him, too. "I thought 'Skippy' was wonderful," he exclaimed. "In fact, I enjoyed it as much as any picture I've ever seen and far more than most."

Young Manners has had a varied, interesting career. Once he was a lumberjack in the woods of Canada. He says those were very happy days. Again he was a cowboy on a ranch in Arizona. And once he was in business for four years dabbling in rare art objects. This venture kept him busy traveling between New York and London.

"My health was one reason why I eventually came west," he remarked. "Every time I happened to be in England, I was ill—the last time with pneumonia. Finally my doctor ordered me to Arizona, where I stayed for six months and then came to Hollywood. At first I was rather lonely, but now that my mother is out here and I have made a number of good friends, things are different. You know, my mother always insisted she would never leave the East coast because there she felt nearer to her native land—England. But, eventually, she relented and came west and now she says she hasn't any desire ever to leave California!"

"I must tell you about her arrival here, though," he continued, blithely. "Coincidentally, she came out on the same train that carried Constance Bennett. Fans knew Miss Bennett was coming on that particular train, so scores of them had gathered at the Pasadena station. As the train pulled in, my mother, of course, saw the crowd, many waving great bunches of roses and other flowers wildly in the air, and she wondered what it was all about. As the train stopped and a porter swung a box at the foot of the steps of one of the pullmans, my mother stepped onto it and stood there gazing at the enthusiastic throng. I hurried forward and greeted her and then, as she didn't budge from the box, exclaimed: 'Come, mother, let's make way for Miss Bennett.' She quickly retorted: 'Miss Bennett? Why, who is Miss Bennett?' Mother finally realized she was 'holding up the show' and descended. I told Connie about the incident the other day and she laughed heartily over it. 'I'll bet your mother thought all the time that the ovation was for her!'" she declared.

Among other things, David has been struck by lightning twice and doesn't like the sensation. And, by way of celebration, he went down to the William Seiders' beach cottage one day and nearly drowned in the rip tide! He didn't like that especially well, either! He has several favorite mottoes. You might, he laughs, call them the code of David Manners. Here they are: 'Laughter plays a more decisive part in life than tears'—'Nobody wants to hear about your troubles'—'You reflect what you think'—'Success doesn't care who has it—don't let it go to your head—it's apt to leave at any time'—'Don't let life get you down'—'The real test of a player's popularity is not in the number of letters received, but in the types who write them'—and, last of all 'Be yourself!'"

All in all, you're safe in betting your last dime—if you've still managed to hang onto one—that David Manners is going to do big things on the screen. He might not have been any "great shakes" as a cowboy or an art expert, but to Hollywood, Manners is important, as Emily Post wouldn't say.



## So ashamed of her Poor Complexion *she locked herself in her room!*

**3 weeks later she had a  
gorgeous skin—a better figure!**

**N**o use! She'd powdered and powdered but *still* those pimples showed—red, ugly, glaring... She *couldn't* keep that date. Couldn't, *couldn't*—no matter how much Mother scolded!

Broken-hearted over her complexion. Hiding away in her room—ashamed, *afraid* to face people. That's Virginia when her story starts—but she's a "changed creature" when it ends!

### She confesses...

"My complexion has always been dull and muddy and sometimes it broke out. Recently I have been in a badly rundown state, thin, stomach often upset and feeling low generally. My skin got worse than ever. I was so ashamed of it that one night when I had a date I actually locked myself in my room."

"Lucky for me, a friend advised Ironized Yeast. It purified my blood so that my pimples vanished. It gave me an appetite and I was able to take care of all I ate. I gained six pounds in three weeks." Miss Virginia McPherson, 6726 Honore St., Chicago, Ill.

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Ironized Yeast is put through still another scientific process. It is *ironized*—treated with three distinct types of energizing, blood-enriching iron. The result is a pleasant, easy-to-take tonic tablet—almost unrivalled in its amazing, body-building results. A tonic which helps strengthen the nerves, the stomach, the intestines—adds strong tissue, too!

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**GUARANTEED:** Thousands once thin and sickly now enjoy radiant health and an attractive figure—thanks to Ironized Yeast. If the very first package does not help you, too, its cost will be gladly refunded. AVOID IMITATIONS. Be sure you get the *genuine* Ironized Yeast. Look for the "I.Y." on each tablet. At all druggists. Ironized Yeast Co., Atlanta, Ga.

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### STAGE RADIO TALKIES

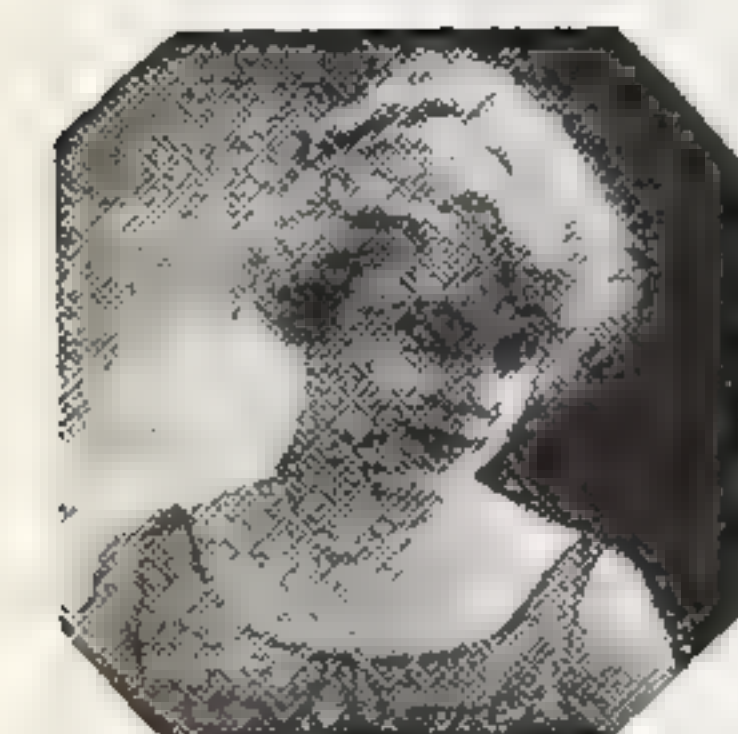
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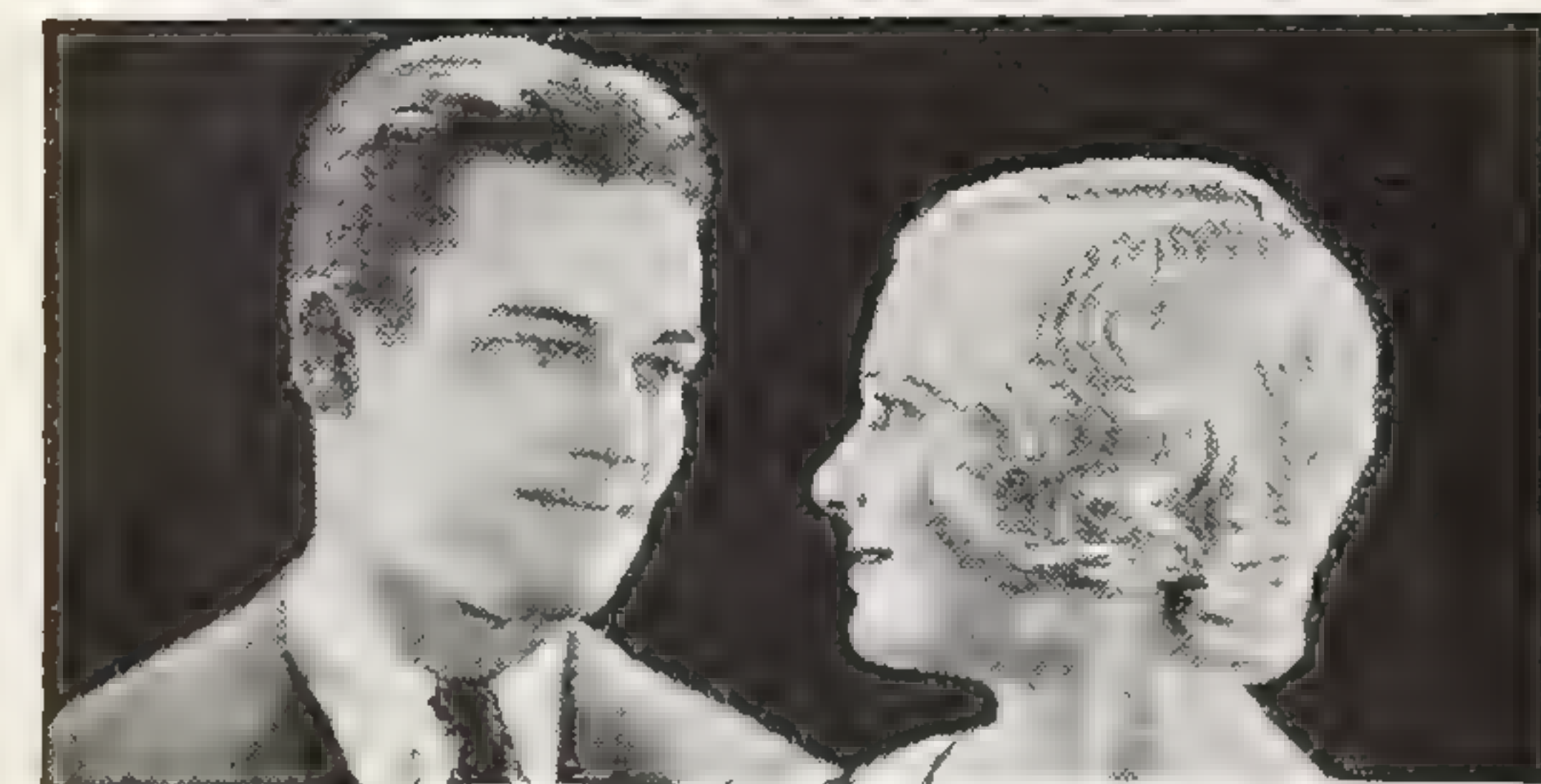
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Sealed and Prepaid, and tell me how to Develop a Beautiful Rounded Form by your Simple Home Method." That is all you need say, and I will return the dime if you wish, but send it NOW.

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## "Sorrow Was Her Teacher"

[Continued from page 44]

mother decided that I might enter the American Academy of Dramatic Art. She said that if I was determined to be an actress, I had to have enough training to be a good one!

"I wasn't too enthused over going to dramatic school. I wanted to look for a job at once. But it so happened that I had been attending the school only a couple of months when I was offered a small part in 'The Road to Yesterday.' That was the beginning of the end."

After a succession of parts of varying importance in several Broadway productions, she went to Denver and played in stock for a while.

She was learning the technique of her trade. The ready gestures, the exits and the entrances. She was becoming a "trouper." But there was no soul to her work. She was still a little girl playing with her toys—an adolescent dressing up in her mother's clothes and strutting upon a stage which happened to be real instead of make-believe.

It was during these months that the boy who was later to become her husband entered her life.

Young Clark Twelvetees, son of the well-known illustrator, was a member of that Denver stock company, too. Just earning his dramatic spurs like Helen. The two youngsters met, and loved, and married. Theirs was a real boy and girl romance—but a romance that was not destined to last.

Much has been written—more has been said—of the disastrous end to their marriage. Maybe Clark *did* drink too much—maybe they *did* quarrel over their careers. They were both temperamental, hot-headed and in love, as only extreme youth can be in love.

At one time Clark tried to commit suicide by jumping from a window of their New York hotel—after a quarrel, it was rumored.

But regardless of causes and reasons, the fact remains that Clark and Helen separated. It was the scar left by that wound, the broken dreams and illusions of first love, that Helen carries to this day. The mark which changed her from a mere player of parts into an actress of depth and sincerity—and left her with the fleeting shadow which one sometimes catches in her eyes.

She was anxious to leave New York and its upsetting associations. She felt that new scenes, new faces, might help her to clarify in her own mind the decision that she must make.

She signed on the dotted line and took the next train to Hollywood. Then began the most trying period of her life.

"Besides, I was very lonely," she went on. "I knew very few people and after I finished work I was always by myself. I hadn't definitely decided about my divorce, so I didn't want to meet new men, yet the evenings dragged endlessly.

"I was used to the night-life of New York and the theatre—the strange suppressed excitement of making-up, of walking out on the stage, of scanning the audience in search of a familiar face.

"Then, when my first picture, 'The Ghost Talks,' was released, things seemed worse than ever. For it was not a good film, and I was terrible.

"Due partly to the imperfections in sound reproduction at that time and partly to the rôle that I portrayed, my voice registered with a distinct lisp. Everyone said—and I firmly believed myself—that I was through!"

This seemed the final straw to her. Life, which for so many years had smiled

blithely, showering upon her its most desirable gifts, had turned against her. Barely twenty, beautiful, charming, affectionate, with her marriage smashed and her career in ruins about her feet!

But Helen was to get a better break than that. The very fact that she had been so unhappy for those months, the mental anguish that she had experienced, the tremendous emotional upheaval, had developed her latent talent. She emerged from the ordeal an accomplished actress—a woman entirely sure of herself.

Shortly afterward she was offered a five-year contract by Pathé which she signed, promptly thereafter beginning to do her best work.

"Swing High" won the acclaim of both public and critics, while in "Her Man" she gave an even better performance. The new Helen Twelvetees was very definitely on the ascendancy.

It was then that love again came into her life and threatened once more the laurels she had fought so hard to win.

For even though many stars of the first magnitude are happily married and still manage to retain their popularity, it is nevertheless a dangerous thing for one just approaching the portals of stellar importance to enter the holy bonds of matrimony.

Helen's parents felt that a marriage at just that time might seriously jeopardize her career. And they believed it best that she throw her greatest interest into her work, which depended entirely upon herself. They were afraid that were she to marry again she might find only more misery and they wanted to shield her from that.

The producers for whom she worked talked to her and tried to persuade her to postpone her marriage until she was firmly established as a star. Their interest was purely box-office.

But Helen was in love—and really in love, this time. Not as a child, not as a young girl, but as a woman who had at last found the one man in all the world and was willing to stake everything on finding happiness with him.

Helen Twelvetees and Frank Woody, a Los Angeles realtor, were quietly married one day last spring and left for a honeymoon in the high Sierras as soon as Helen finished the picture on which she was working at the time.

"I had to learn to like the Great Outdoors," Helen confesses. "I'm really a city person—and I guess I always will be, at heart. But Frank likes the open spaces, you know, and I want to go with him wherever he likes.

"For myself, though, I like the 'feel' of a city. I like the soft carpets in hotel lobbies, the dull drone of many voices over dimly-lit tea-tables, the flicker of a thousand lights on Fifth Avenue as New York makes its way home in the evening.

"But I'm learning to like all sorts of sports, now.

"That's one reason that we take so small a part in the usual social life of Hollywood. When I am working, I never go any place. I'm too tired in the evening to want to do anything but sleep.

"And between pictures, we go away. I think that is the best way to achieve happiness in Hollywood—the only way to keep one's perspective."

Again that shadow across her eyes—that fearful clutching at her happiness, as if frightened that it will be wrested from her.

"If you stay too close to the motion picture colony," she went on, "you lose your sense of values. There's too much of everything in Hollywood. Too much money in



the hands of persons who have never had money before—too much beauty until it loses its charm—too much leisure to be whiled away.”

She paused for a moment. Somehow or other, after talking to Helen Twelvetees you feel that she is one person whose sense of values has not been influenced by a meteoric rise to affluence.

First, because experience has taught her the emptiness of material things if the heart is hungry. Second, I think it is because she never felt the pinch of real poverty. Having a bit more money now than in the past can have no real meaning for her!

Her own flaxen-haired loveliness is such that she need never feel jealousy of another woman. Yet, because even that beauty could not bring her happiness in her first marriage, she is not likely to place too high a valuation upon physical charm.

The usual evils that follow too much leisure in Hollywood will not affect Helen because when she is not working she goes away—far away from the temptations of indolence. Besides she tries to allow a regular time to study—to reading the great dramatists, studying languages and music, to be the better fitted to attain the goal which she has set for herself. The goal of *real stardom!*

“Even though I have been billed as a star, I do not consider myself one,” she explained, as we took our last swallows of coffee and prepared to leave. “I think a person really deserves to be called a star only when he or she gives an infinitely better performance in a rôle than could any other player.

“That is what I want to do. I want to reach the stage where, when I have finished a part, I will know—and the box-office will prove—that no one else could have done as well.

“Understand, I’m not conceited enough to think that I will ever achieve such a thing—but that is my real ambition—the mark at which I am aiming.”

Helen is too modest about her own achievements. Though some of her pictures have not been so good, her own work has always been excellent. And in “Panama Flo,” her latest offering, she comes that much nearer to the goal she has set for herself.

“For the ultimate future, I have no definite ideas or plans,” she concluded. “I can look ahead only for the next few years and I want those to be crowded with work.

“And when I finish my work, there will always be Frank waiting for me!”

## THE VERY MOMENT THAT HE MET HER

# He Fell for Her Eyes!



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love at first sight if kept  
clear and sparkling this way*

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# MURINE

FOR YOUR  
EYES

Approved by Good Housekeeping Bureau

## Kiss and Make-Up

[Continued from page 6]

permissible, for the lights tend to kill color.

It is a real adventure, with all the thrill of danger and the promised rewards of success, to start out experimenting with make-up. The very young need only a light, soft powder. The debutantes this season have reverted to the simplicity for the young that was smart when their mothers “came out.” In the smart places the younger set wear practically no make-up, very simple clothes and almost no jewelry. It is a season of “personality” rather than garish trimmings of face and clothes. And honestly, they look so sweet, these lovely young things who have discovered again that youth is too beautiful to conceal beneath cosmetics and an untimely sophistication.

Everybody has gone back to old-fashioned eyebrows. They still pull out the straggling hairs in order to give a clean line, but the very thin brow with a pencil line through it is a thing of the past.

Eye-shadow is used a great deal. Some women match their gowns by a tiny line of color close to the lashes on the upper lid. This must be blended out softly to the natural color of the lid. Blue shadow with a blue gown, green shadow with a green gown or yellow with a gold gown give interesting effects if sparingly used.

The use of rouge on the cheeks is still an unsettled question. If you do use it please do so sparingly and study your face for the best place to put it. If you can remember where the color showed in your cheeks when you were very young put your rouge there. Babies have color very low on their cheeks. Sometimes it suffuses the jaw and extends a little into the throat. While it is true that rouge around the eyes brightens them, it also hardens the face. The youthful effect is to have it placed as low as possible—unless you have a long face—for rouge low on the face makes the face look longer. For this reason, as well as for the youngness of the effect, people with round faces should use this trick.

If you have an olive skin use no rouge on your cheeks; confine the color on your face to your eyes and lips. A clear vermillion lip-rouge is very lovely with a dark skin. Dolores Del Rio possesses this type of beauty. She never rouges and her pale, ivory cheeks accent the color of her dark eyes and add to her fascination.

For titian and red hair and those browns with red glints in them there is a red-head rouge that seems to blend with the skin charmingly. Red heads should use either a brown or green eye-shadow for either brings out the creamy tints in the skin. This same brownish-toned rouge is very clever for the lips of the red-heads.

Dark haired women will lend interest to their faces by using blue eye-shadow instead of the conventional brown or black. By extending the shadow down on the temple slightly a more sympathetic expression is gained. Mary Pickford does this invariably and it enhances the sweetness of her face.

Do not use a brilliant lip rouge unless it is the *only* color on your face! If you have a beautiful mouth use no cheek-rouge, use eye-shadow the color of your eyes, and let your mouth (rouged becomingly) be the real feature of the ensemble. This is the art of Pola Negri’s make-up. One must decide on one feature and play that up. If everything is played up the effect is merely theatrical.

For the cheeks, if you insist upon rouge, use the cream sort, for the powder rouge that stays on top cannot be made to look natural. Also it will not last so long as cream rouge blended into the skin and dusted over with face powder.

Have several colors of lip rouge. Have several colors of eye-shadow. Have several colors of powder. Then sit down before your dressing table and embark on the adventure of your life in artistic make-up. Achieve a soft, subtle glowing face and you will know you are not only beautiful but the last word in *chic*.



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In "The Man I Killed" Lubitsch used the new camera crane that is controlled by the touch of a finger. The results are wonderful provided the finger is Lubitsch's

## Talkies in Tabloid

[Continued from page 10]

G. Robinson is great as the managing editor. Marian Marsh is the pretty daughter.

**FRANKENSTEIN** This outdoes "Dracula" a thousand times. It is intensely fascinating, yet at the same time too terrifying for general patronage. Not for children or sensitive women. It is too morbid. The film out-horrors the book. The acting and direction are superb—so if you don't mind a few shivers go to see it.

**FRIENDS AND LOVERS** Gorgeous Lily Damita in a luxurious atmosphere supplied by arrogant Adolphe Menjou. The theme deals with Lily's devastating effect on men. The dialogue is charming, the acting distinguished. There's a fine bit between Menjou and Eric Von Stroheim, directed so cleverly that the audience feels part of the scene.

**GIRLS ABOUT TOWN** The type picture we all enjoy. Lavish settings, parties and liquor. It is good for several vicarious thrills. Lilyan Tashman is excellent in risqué comedy of this sort. Kay Francis, Joel McCrea and Eugene Pallette are all splendid. The story concerns two gold-diggers, one of whom goes "pure."

**GUARDSMAN. THE** If you are the least bit sophisticated you will be simply crazy about this picture which has been superlatively done by the New York Theatre Guild's charming Lynn Fontanne and Alfred Lunt. It's all about an actor who suspects that his wife is about to embark on an infidelity. He disguises himself as a Russian soldier and carries on an intrigue with his own wife. What fun! And did she know?

**MAD GENIUS. THE** Good (Warners)

John Barrymore turns in another impressive performance which holds you spell-bound in your seats. Barrymore plays the illegitimate son of a ballet dancer, born with the soul of an artist, but the body of a cripple. It's a powerful, at times horrible picture, but it carries a big thrill.

**MAKER OF MEN** A football picture showing how courage, yellow streaks and such things are developed on the gridiron. Jack Holt is the coach and father of the boy who dislikes being banged about. This lad disgraces everyone but Richard Cromwell, who plays the part. Eventually he ups and wins their old football game before anyone can cool him off.

**MONKEY BUSINESS** Excellent (Paramount)

In this picture the Four Marx Brothers are funnier than a barrel of monkeys. Their humor is illogical, absurd, foolish and silly, and do you laugh! Look out for your operation when Groucho goes into his tango with Thelma Todd. Recommended as a first rate blues-chaser.

**ONCE A LADY** Class (Paramount)

Whatever Ruth Chatterton plays, it is something to think about just by virtue of her enchanting personality. The present tragedy is about a Russian girl who marries an Englishman. Although he fell in love with her as she is, he tries to make her over. So she seeks happiness elsewhere. Because of her indiscretion she is turned out into a cold world of diamonds and champagne.

**OVER THE HILL** Wonderful (Fox)  
The children grow up and Ma (Mae Marsh) is left alone. She goes to the poorhouse and then Johnny (James



Dunn) returns and gets a rousing welcome from the audience. Sally Eilers is exuberant, too. Johnny brings his mother home. He figuratively and literally kicks over her scrub pails—but that's not what makes your handkerchief damp . . .

**PALMY DAYS** Eddie "Depression Explainer" Cantor is a riot in this one. There isn't any plot to speak of, but there's lots of fun with Eddie singing songs in an ultra modern doughnut factory. Charlotte Greenwood helps out in the funny business. If you're feeling low, call on Dr. Cantor at your local theatre.

**PLATINUM BLONDE** Jean Harlow gets a chance to prove she's a lady, after reels and reels of being a gangster's moll. She marries a lowly news hound and tries to elevate him. But he doesn't take to caviar and champagne and misses Loretta Young, the sob sister. A weak plot but entertaining because of the late Robert William's excellent performance.

**POSSESSED** Joan Crawford in another of those companionate-marriage pictures. Clark Gable is the man. Their arrangement is fine until they fall in love. The basic incident of the plot actually happened to Grover Cleveland. It may not make Gable president but it will elect Joan

and him unanimously to a high place in the screen world.

**SINOFADELON CLAUDET, THE Good (M-G-M)** Get out your handkerchiefs, girls, for this is an old-fashioned weepie. Neil Hamilton is up to his old tricks again—luring a pretty girl away on the pretense of marriage. He disappears and Lewis Stone is left to console the girl (Helen Hayes) who has a baby and a lot of disillusion. Helen has to become a bad girl to be a good mother—or something like that.

**STRICTLY DISHONORABLE Delightful (Universal)** Paul Lukas is the opera singer, and his accent is charming. Sidney Fox is the girl looking for thrills. Preston Sturges wrote the play and the picture follows it closely. Lewis Stone and George Meeker are fine and the whole show is romantic and delightful.

**SUSAN LENOX: HER FALL AND RISE Excellent (M-G-M)** Garbo finds opportunity in this old story by David Graham Phillips to be forlorn, to be terror stricken, and to be utterly desirable. Clark Gable is the leading man and his love scenes with Garbo are the best yet. The plot is nothing to speak of, but you do not realize this as you are completely lost in the charm of Garbo. In fact there might not be any plot at all for all you care.

## Moments of Destiny

[Continued from page 25]

a thorough, finished performance, the view was never seriously obstructed by the flurry of hats flung up in the air. Then Director Clarence Brown selected him to play Ace Wolfgang. Clark played it—and a million feminine fans bit the dust.

Remember his big scene when, scorned by Norma Shearer, and liking it less than not at all, he strode into her apartment and started the caveman fireworks? Demanded that she marry him willingly—or else? We knew you would.

Here's a little lady with a bright future who answers to the name of Mae Clarke. The peak she scaled was a high spot of "The Front Page." You don't need to be reminded of the scene where, as the little street-walker, Mae leapt out of the window to her death rather than squeal on the weak, pathetic escaped murderer—the only man who had ever shown her either love or respect. Her excellent cinematic conduct when she stood in the spotlight won Mae a nice laurel wreath for her fair brow—and one of the two principal rôles in "Waterloo Bridge."

The cradle was robbed to furnish the lad who pitched his igloo atop this next peak.

He's just a stripling, this Richard Cromwell, who proved an overnight sensation in the title rôle of "Tol'able David." Dick played beautifully throughout the picture, but certainly the big scene—when the fragile, frightened boy faced the three burly bullies *made* the picture—and *made* Dick at the same time.

Barbara Stanwyck is another bright particular Hollywood star who made the movie mecca stop, look and—send up skyrockets to notify the world at large it had found a girl who acted like an angel.

And it was her restrained, touching interpretation of that scene in "Ladies of Leisure" where she and the man she loved

(Ralph Graves) made their last minute plans for the trip into a new world to begin a new life together—the trip she knew in her aching, broken heart she was destined never to take—that caused most of the pyrotechnics.

Let's stop and doff our berets to this likely looking lad—James Dunn, who clinched his whole career in the peak scene of his first picture, "Bad Girl."

At the end of that scene where he, as the poor, young husband, cast aside the pride and sensitiveness we knew as the keynote of his character and sobbingly implored the eminent obstetrician to attend his wife, everyone who was not too choked up with tears to talk cried out: "A find!"

And, last but not least, here's young Chester Morris, who was *made* by a picture called "Alibi." This movie fan, for one, will never forget that Morris boy's performance in that moment when the gangster whom we (and the heroine) had loved and trusted from the start, suddenly showed his true colors. And he turned out to be as yellow as the yolk of an egg!

Even the world's best mountain climber wouldn't cut much of a figure on a step ladder. But set him down at the foot of Mt. Everest or the Matterhorn and he makes history.

By the same token, the talented movie youngster may skim along with three or four pictures which never rise to great heights, and never make so much as a ripple. But give this same youngster a picture which offers him or her one big scene—one big moment—and the chances are you'll have another name to spell out in electric lights in a week or so.

Now do you wonder that the Hollywood maiden nightly kneels beside her trundle bed and asks high heaven to send her a Picture With A Peak?

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President

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IF YOU ARE earning a penny less than \$50 a week, send for my book of information on the opportunities in Radio. It's FREE. Mail the coupon now. A flood of gold is pouring into this new industry. Thousands of fine jobs open every year. My training fits you for all lines—manufacturing, selling, servicing sets, in business for yourself, operating on board ship or in a broadcasting station, television, aircraft Radio, and many others. My FREE book gives you full information on Radio's many opportunities for big success and how you can quickly learn at home to be a Radio Expert.



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If you really wish to make your hair bewitchingly lovely—just one Golden Glint Shampoo will show you the way! No other shampoo, anywhere, like it! Does more than merely *cleanse*. It gives your hair a "tiny-tint"—a wee little bit—not much—hardly perceptible. But what a difference it makes in one's appearance. Millions use regularly! There's a youth-imparting touch—a beauty specialist's secret in its formula. 25c at your dealers', or send for free sample.

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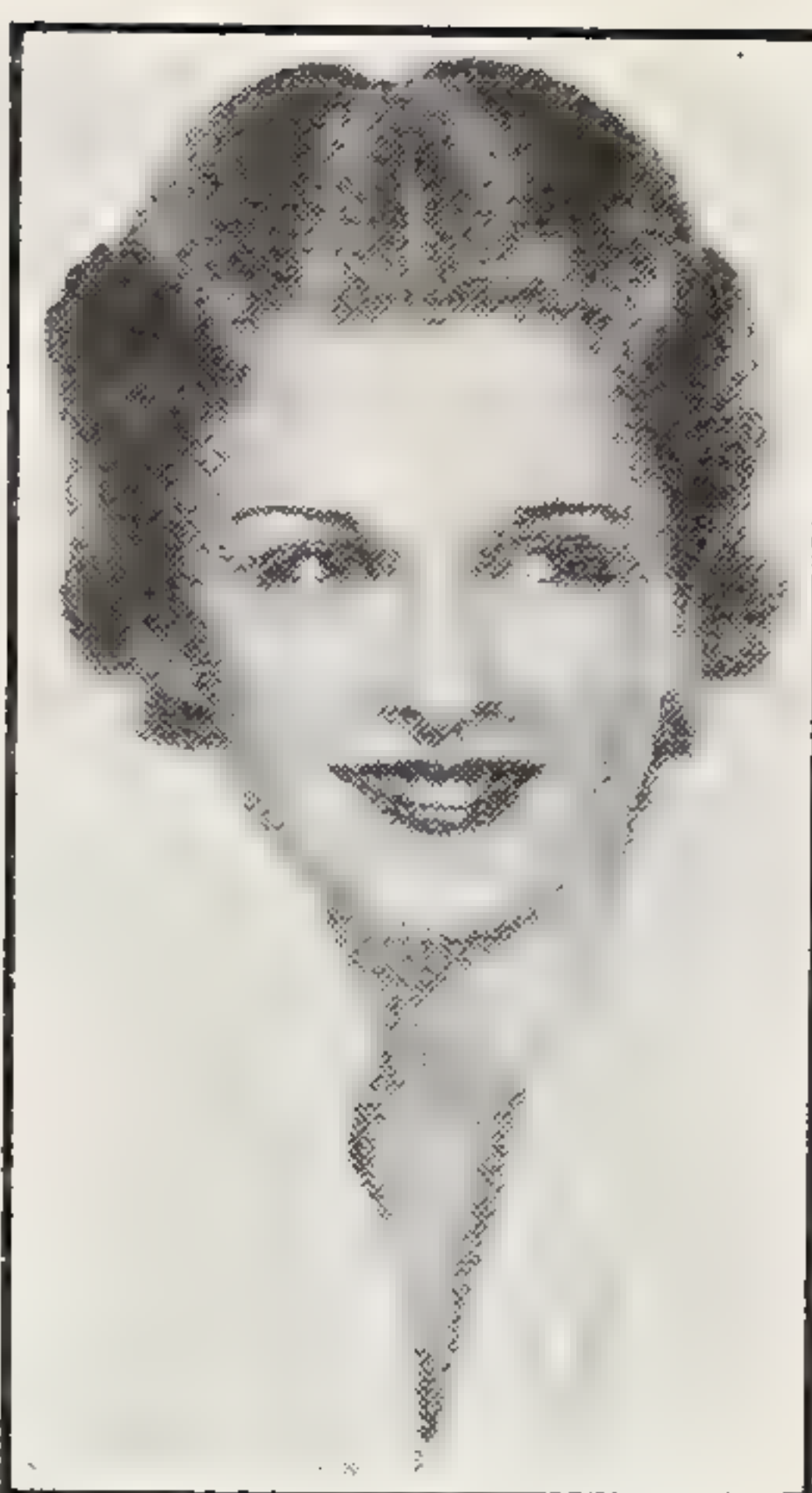
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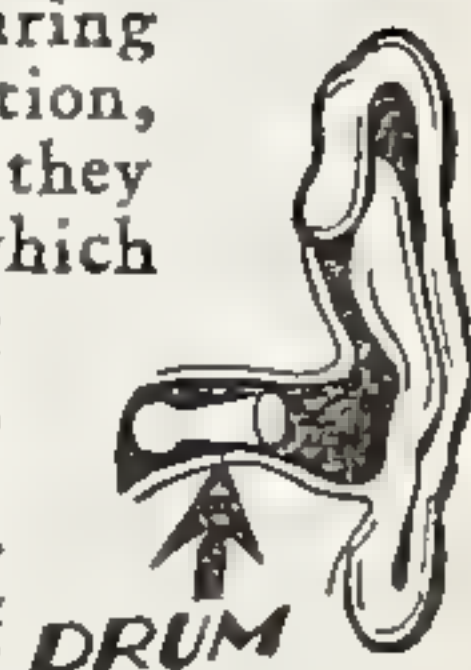


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## He Got the Habit

[Continued from page 20]

Sybille Olivier, who appeared on the London stage for a time, before going into retirement because, as he explained it, the critics couldn't spell her given name correctly. An older brother is a rubber planter in the colonies.

Contrary to earlier reports, "Lorry" is neither an old friend nor a protégé of the illustrious Colman. He has, in fact, met him only once. Young Mister Olivier did go to school with Ralph Forbes, husband of Ruth Chatterton, however, and the Forbes and the Oliviers are today very close friends in Hollywood. (I say, chappie—what a small place the old mudball is, isn't it?)

Ralph and Laurence broke out with a dramatic rash at about the same time and at ten they were playing, respectively, Cassius and Brutus in their school play. They scored heavily in this dramatization of "Julius Caesar." Sybil Thorndike, Ellen Terry and other first ladies of the British stage, witnessed their performances and applauded heartily.

He and Ralph scored their pre-professional triumphs in "The Taming of the Shrew." Laurence, then fourteen, played Katherine. He and the rest of the cast did so well that they were invited to present their achievement at the theatre at Stratford-on-Avon, birthplace of that immortal bard, Shakespeare. Laurence was told that he was "lovely" and must go on the stage.

However, a wave of wanting to be an engineer swept over the school he attended and he joined the public movement toward engineering. When he was seventeen, he got over being an embryo engineer, left school and went on the stage.

He went on the stage, but not as an actor. He was an assistant stage manager, a property man, and an understudy. And, from this point, his progress to leading roles was gradual.

"I got ahead," he said, "line by line. In each play I appeared, I got one more line than the one before until, at last, I went to London with the Birmingham Repertory Company in a play in which I had

twelve lines to speak."

He even went so far as to do research for this role, and he did his work so remarkably—in the face of the objections of the stage director, who said he wasn't real at all—that St. John Irvine, outstanding critic, praised him. This led to a leading role in Tennyson's "Harold" and, as Lorry says, "the young man became quite pleased with himself."

Now Jill creeps back into the picture. He did well in Mister Tennyson's masterpiece and he was given a love scene opposite Jill in "Bird in Hand," by John Drinkwater. He did his love scene well, and so did Jill. In fact, the more he practiced it, the better he got—and she got.

The play lasted seven months.

Jill and "Lorry" met in July, 1928.

And "Lorry" forgot all about his career. He was broken-hearted when Jill went to America with "Bird in Hand." He realized that that love scene ought to be played over and over again. But he couldn't go to New York and Chicago with the show. Life was just a matter of waiting until Jill came home. Or, so it seemed.

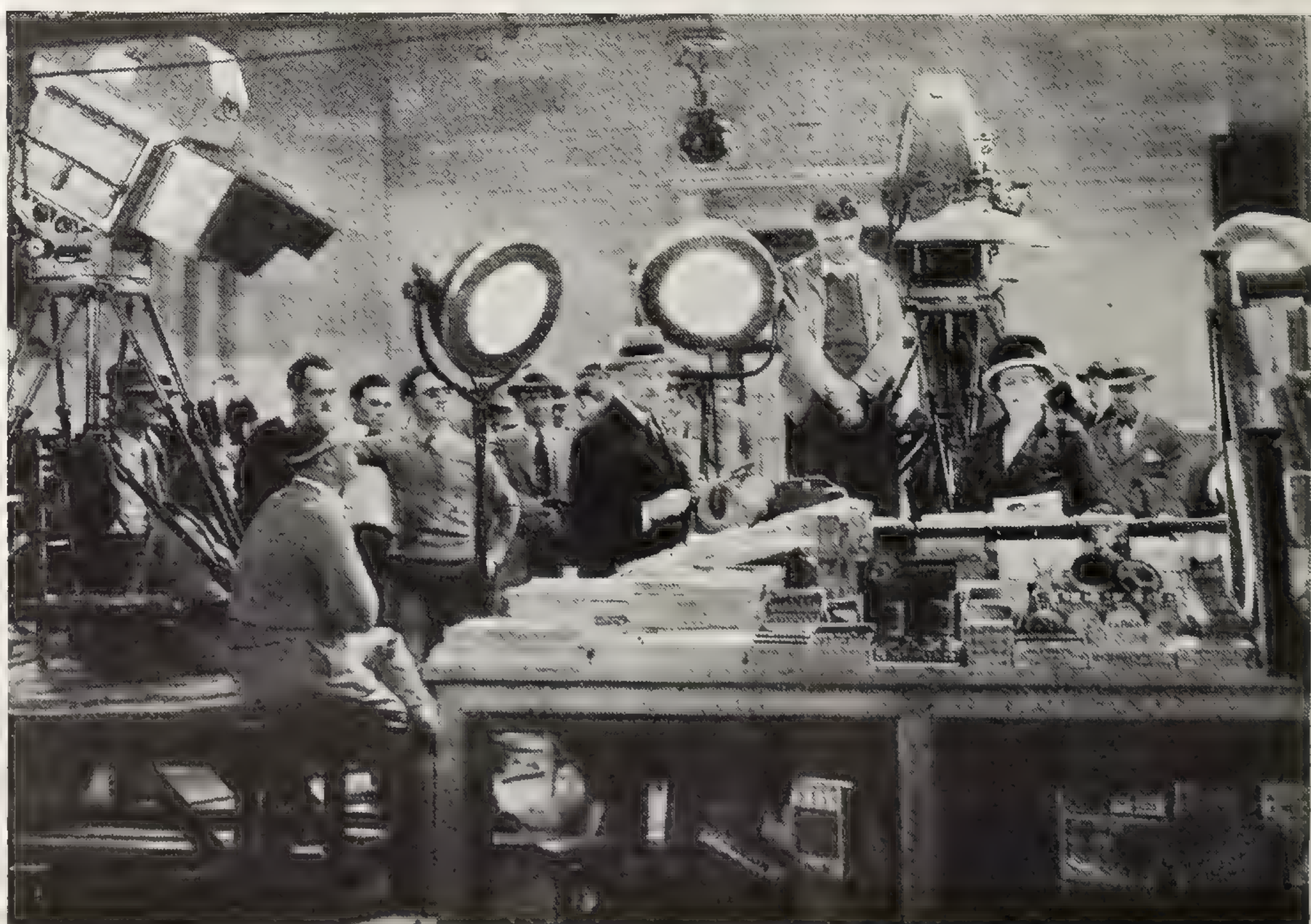
Laurence, in a London Sunday tryout, created Captain Stanhope in "Journey's End."

He thought the play wonderful but did not believe that it would be a financial success. So, when Basil Dean offered him the title role in "Beau Geste," which his young friend, Ralph Forbes, played as a motion picture in America, he accepted. "Beau Geste" lasted four weeks and "Journey's End," later made into a motion picture, lasted two years.

"A very silly thing to do," he said. "But I didn't know."

Perhaps his judgment wasn't very good because he couldn't keep his mind off Jill. He felt he had to see her. Something must be done about it. Managing to stick it out in London for a few more months, however, he played with Anna May Wong in "The Circle of Chalk," with Edna Best in "Paris Bound," and with Olga Lindo in "The Stranger Within."

By autumn, however, he couldn't think



Jean Hersholt buys Emma (Marie Dressler) a high brow magazine. Of course Marie wanted SILVER SCREEN



of anything but Jill.

"I managed to find a chance to play in New York," he told me, "and I jumped at it. The show—'Murder on the Second Floor'—only lasted five weeks.

"But—" here triumph flashed in his eyes—"I got to see Jill."

After this journey—a junket which deprived him of some laurels which he might have added to his crown—he ended his little game of "hookey" and went back to work. He made a success of his role in "The Last Enemy," started putting money in the bank, and made a picture for UFA called "The Temporary Widow."

When he was finishing this picture, little Jill decided that she wanted to see "Lorry." She couldn't wait any longer. So she packed up, turned down several New York offers and caught the first boat home. She arrived early in the summer.

On or about July 11, 1930, A.D., Jill and "Lorry" were sitting on a river bank at the country estate of some friends. There were birds in the trees. The grass was green. The river whispered lazily by them. The sun was at its zenith and all was tranquil. "Lorry" suddenly turned to Jill.

"All this gadding about," said he, "is silly. We've got to be married."

"That's a noble idea," replied Jill. "When?"

"Lorry" counted the days on his fingers. There was work in the offing, and it looked as if their honeymoon would be molested by the fall openings if something wasn't done shortly.

"Say two weeks," said "Lorry."

"Two weeks," said Jill.

They were married on July 25, and there were TWO bishops on hand—the wedding was very fashionable—and the guests were notable. Followed the honeymoon.

"No more being separated," said "Lorry."

"Right'o," said Jill.

And two very brave young people, both in a profession which is legendary for keeping people apart, made a pledge.

Love laughs at stage managers, however, and the first thing they knew they were working together.

Noel Coward, the young genius, who is a friend of both, asked them to play in "Private Lives." They signed contracts, and the play ran for something more than three months in London. Then it came to New York and they came too. They played in "Private Lives" for three months in New York City.

Then motion picture producers became interested in them. They came to see "Lorry" first, and recommended a trip to Hollywood. He drew himself up gallantly and declared:

"Not without Jill!"

He admits he was a little bit patronizing in this gesture, insofar as he felt that he was the superior person. He virtually asked the motion picture moguls to tolerate Jill. They both took tests. After the tests, the sentiment was reversed. The motion picture folks picked up Jill and dropped "Lorry" like a hot cake.

"Nothing doing!" she exclaimed, when they offered her contracts. "You've got to take Lorry, too!"

This time she was a bit patronizing, you can bet. But the contract signers were not at all opposed to having "Lorry," so they took him, too. And here they are!

Laurence, the young man who tossed over several chances for Jill, has had his chance to succeed through Jill. Jill, who gave up everything to be with "Lorry" in London, has everything that she could desire.

It's just one of those fairy-tale romances which sometimes appear in real life.

And you see how impossible it is to tell the story of "Lorry" without telling the story of his Jill.



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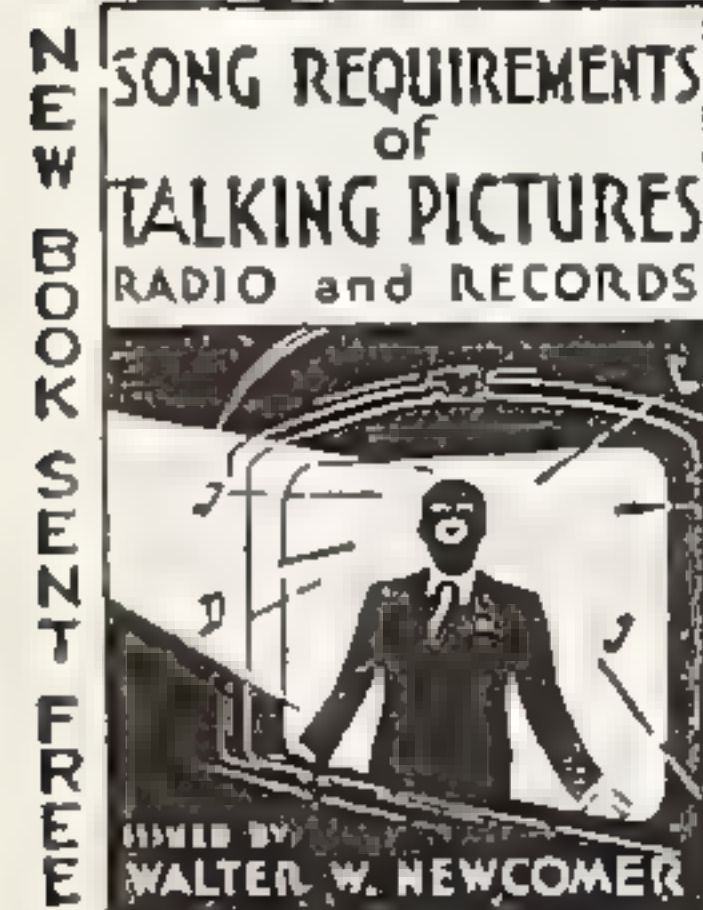
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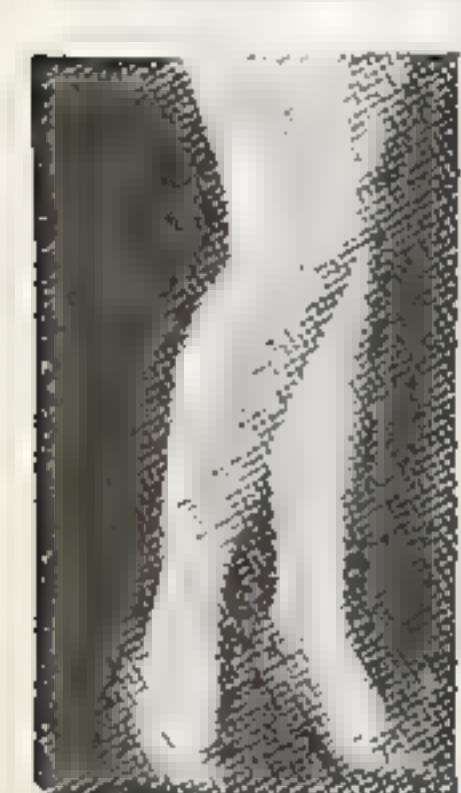
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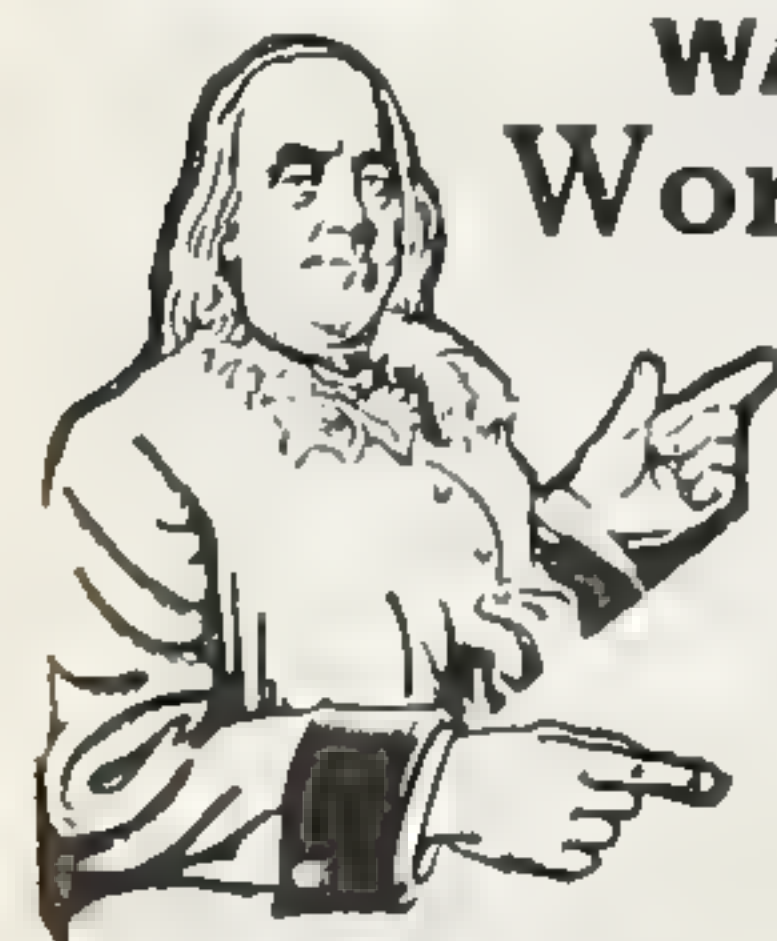
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## Marian Marsh Twinkles

[Continued from page 21]

to be disillusioned when my career starts to wane.

"I frankly fail to see why such things must be. The mind is all that actually counts. It can rule your heart and your body. I believe I can develop two distinct personalities. One, Marian Marsh, the actress. The other my private, off-screen self. Each will have its own sphere of action.

"My father had a strong executive sense and I hope I have inherited some of it so I can treat my movie career in a detached, business-like way. He and my mother started a chocolate candy factory in Trinidad. They did all the work themselves at first. From nothing he built up a good trade. When the World War knocked the bottom out of his market, he moved us to Boston.

"There he became vice-president of a large chocolate manufacturing company. He was to have become vice-president of the Safeway Stores, one of the largest grocery chains in California, when he suddenly died. In his line he built carefully, thoughtfully. This is what I am trying to do, too. The competition in Hollywood is so keen that you can't loaf. You not only have to get the good breaks as a send-off, you have to keep on getting them.

"So far, even though I am officially a star, I have no say on production. I would like to have as excellent a supporting cast as possible. I don't want to hog the camera, either. No one person is interesting enough to hold all the attention through a feature."

Marian has one big advantage over most of the other young girls in the talkies. She has a perfect English enunciation. You think she must have been raised on the stage. But it was acquired painlessly. She was born on the British island of Trinidad so it is absolutely natural with her. She took voice placement lessons from Nance O'Neil, and still runs over to the veteran actress's home for advice whenever a big scene is scheduled.

Seeing her name in huge letters on the billboards as the star of "Under Eighteen" has been a real thrill for her. Yet away from the studio she is that other self, Marian Marsh who lives with her mother, sister, and two brothers. The latter three also are in pictures, but have not as yet stumbled onto the Fairy Godmother who favored Marian.

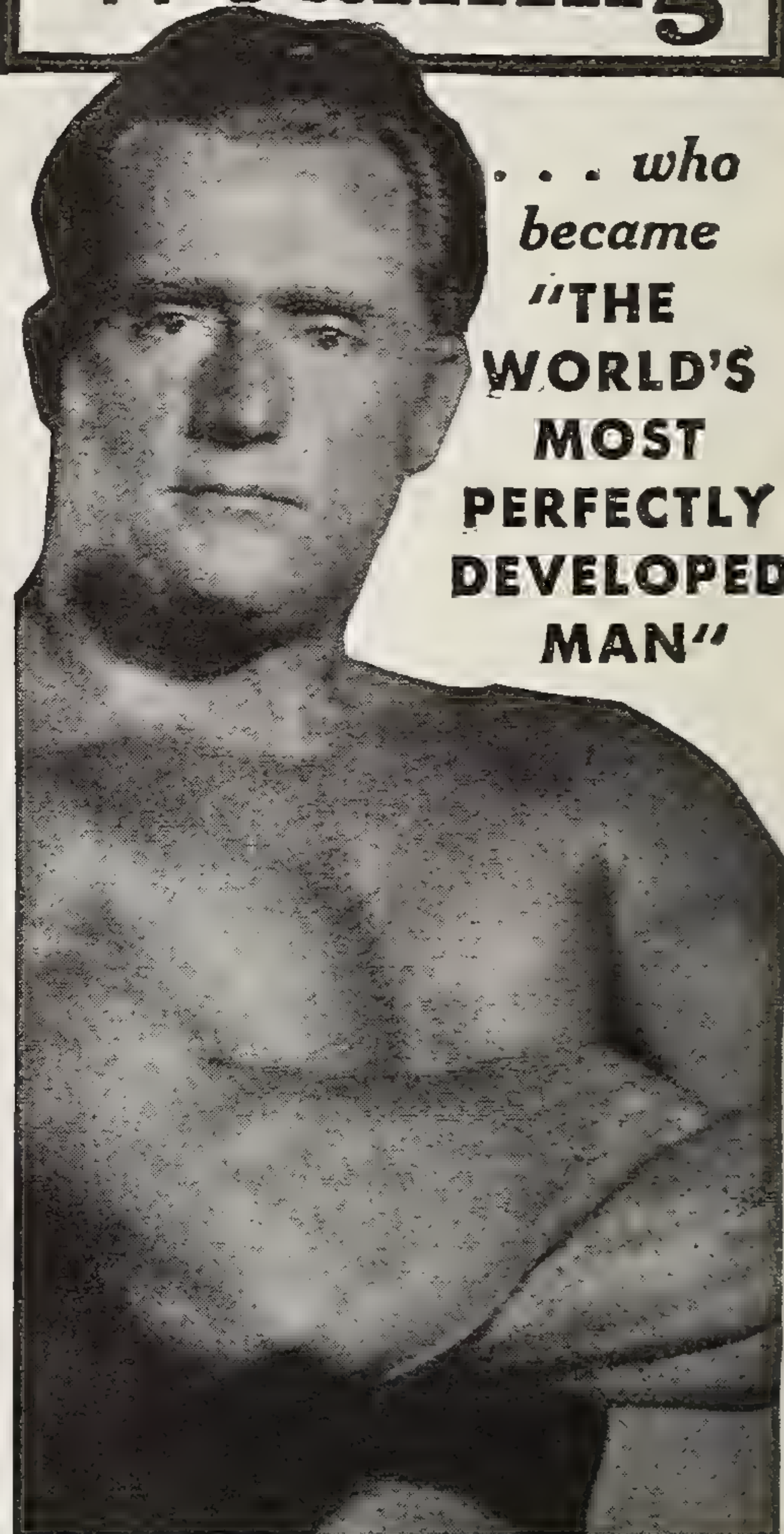
"No," she laughed at my question as to whether she had Gone Star, "I most certainly haven't. We've leased a nicer house and I'm considering buying a car for myself, but that's all. I have no financial problems as yet. Not in the big money. The family takes care of my salary. So far most of it has been needed to support us and for my necessary expenses. When I do get some money I will put it into those safe kind of stocks and bonds—what do you call them? The type that can't fail unless the country does.

"I don't expect to ever get a divorce. I plan to marry and have a family of my own. I don't intend to be an actress all my life. Five years is enough. That will enable me to make a graceful exit and I'll only be twenty-three. Young enough to travel a bit before settling down to making a husband happy.

"Believe it or not, I contend a wife's place is in the home. I wouldn't dream of trying to run two such contrariwise things as a career and a family at once. Notice how few actresses stay married? Then why wreck your future when the odds are all against your inaking a go of both at the same time?"

Does all this sound like the chatter of an inexperienced girl? Well, it isn't. Marian

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says she was engaged twice before she was seventeen! That was before she entered pictures so no one has heard of it. She was almost broken-hearted over the second man when he married someone else. Almost, I qualify. She is too self-controlled to lose her head over anyone or anything.

Marian describes her professional self as "a slightly sophisticated ingenue." Her vogue is on the rise now. She anticipates a complete change of type in about three years. The fans won't get a chance to be bored with her.

Making seven pictures in less than a year has kept her on the jump, yet she finds time to get in a lot of off-screen activity. Her's is a methodical nature. No dilly-dallying. Instead of mooning about she does what she has to do and so saves a lot of stress and strain. She belongs to a beach club in Santa Monica and whenever she has several days off from work takes a room at the club and spends the hours swimming and basking on the sand.

There is a wanderlust in her. A play-safe one, though. She adores Richard Halliburton's books. But when she starts to see the world she'll take along a check book "just in case." It's fun to be on your own in a strange land, she argues, but it wouldn't be so pleasant to get stuck far from home and country.

Her biggest sorrow of the winter is that she didn't get off to see a single U.S.C. football game this year. She is an ardent gridiron fan and knows the names of all the important players on the big college teams. U.S.C. is her adopted favorite, except when Notre Dame is involved and then she is all for the Irish.

Marian is the prize ingenue of today, because nothing is too much trouble. And that's the real reason why she is going to be a big star!

## "A Bride in a Play Brings a Wedding Day"

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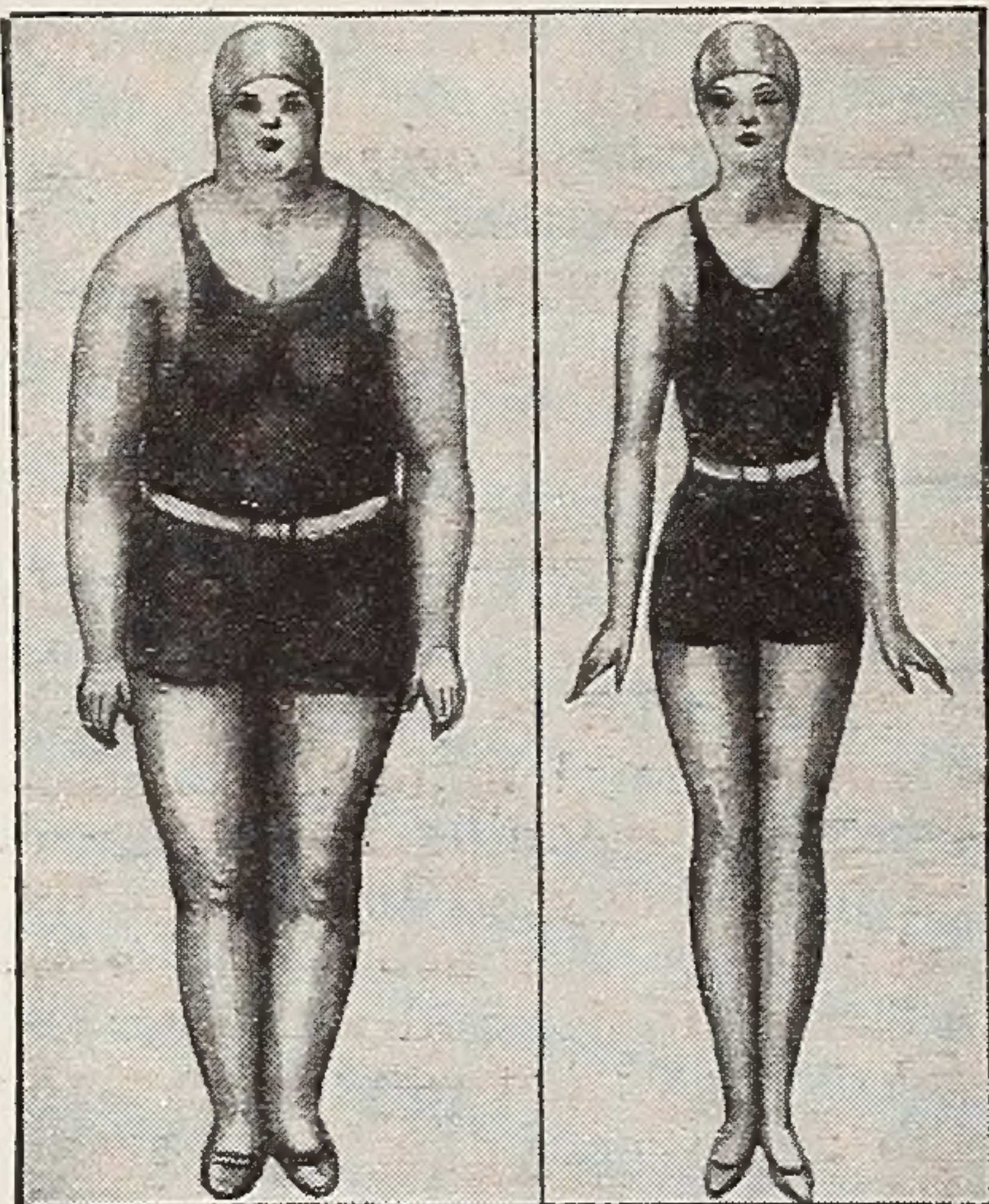
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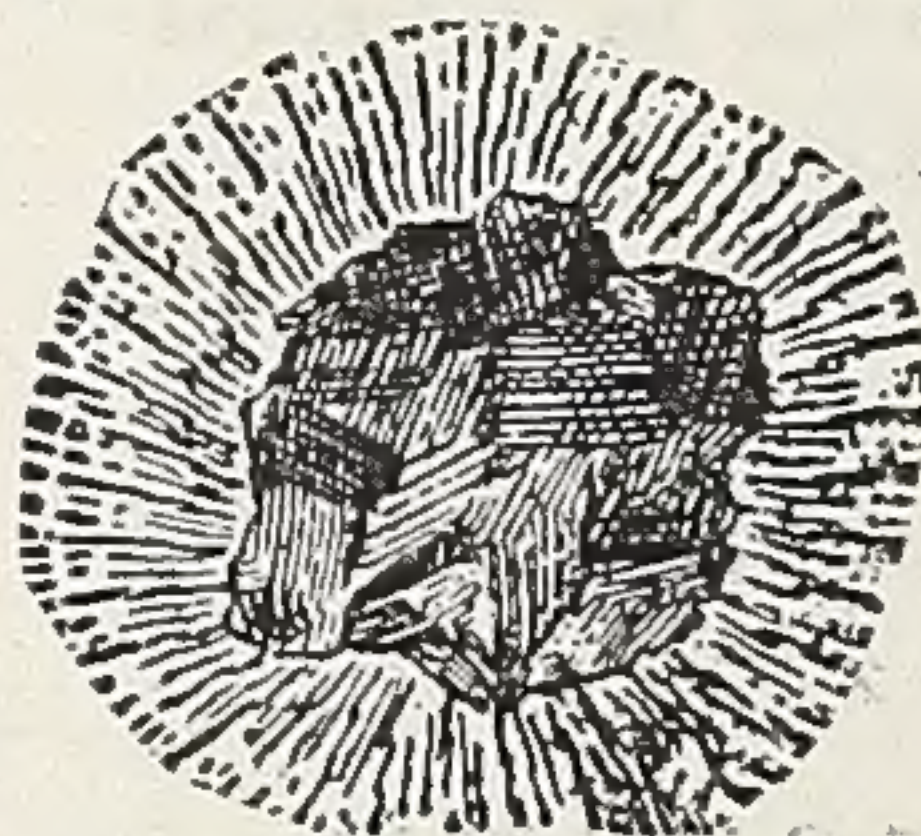
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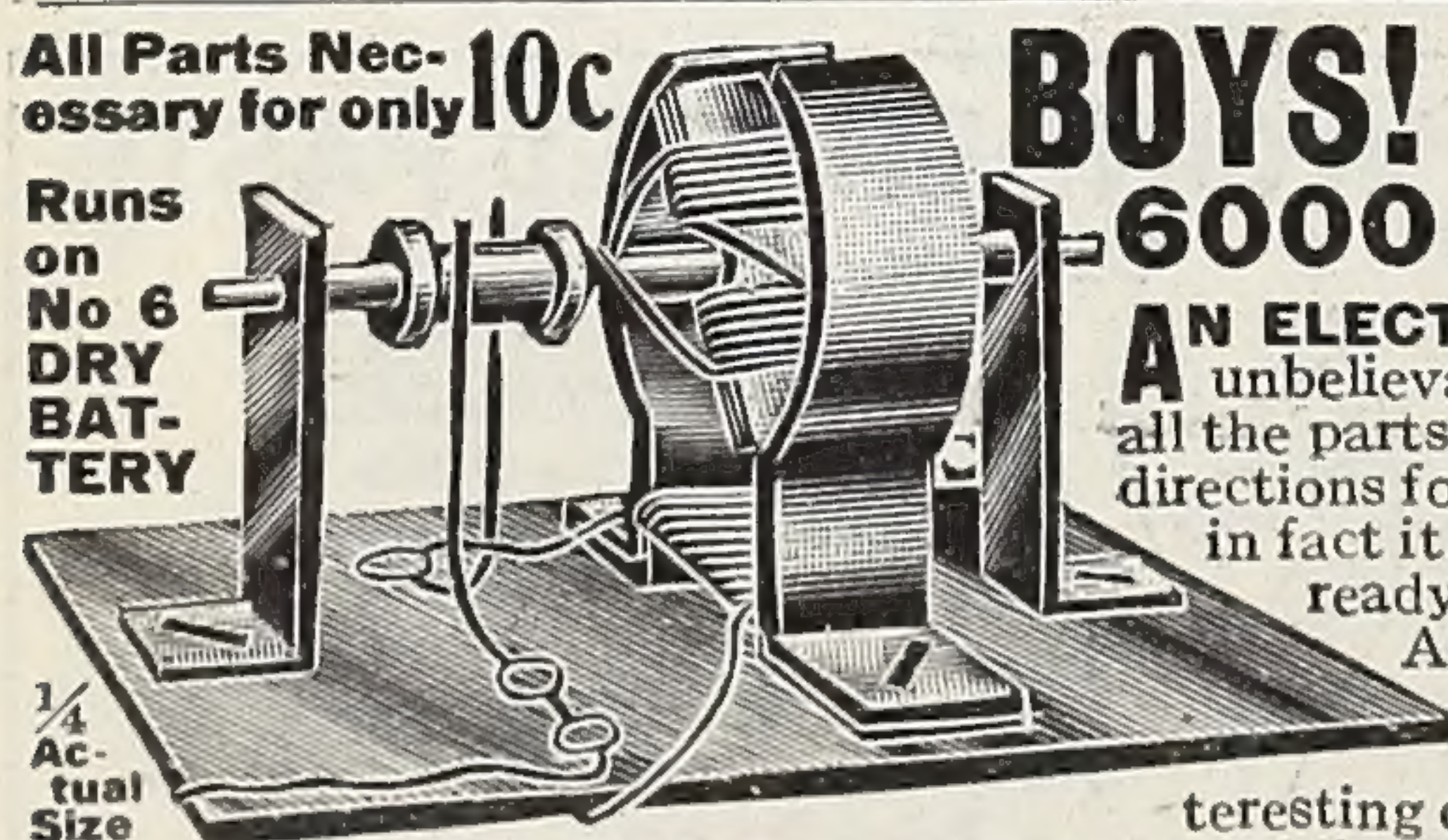
Producers are clamoring for new short story ideas, plots, etc. Perhaps you can write one that we can shape and sell for you. One writer (V.M.) received \$3,000. New York best Market. Write now for free booklet, without obligation, **HOW TO WRITE FOR THE TALKIES** by successful playwright—(Author of **FLIGHT**, etc.)—and Famous Director. Write freely, fully and with all confidence!

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**AN ELECTRIC MOTOR FOR ONLY 10 CENTS.** It sounds almost unbelievable but it is perfectly true. For **ONLY 10 cents** we send all the parts necessary, packed in a neat box, together with full printed directions for assembling. No trouble at all putting the parts together, in fact it is **FUN.** Just follow a few simple instructions and motor is ready to run in a few minutes. And **OH, BOY!** Isn't it speedy! All it needs to run is a No. 6 or similar dry battery. As to the fun you'll get out of it, you won't have it an hour before you have it running and performing many novel and interesting experiments—it has more power than you'd think. Besides, assembling the parts is an education in itself for any boy.

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With every order we include our big 770 catalog of novelties, puzzles, tricks, jokes and other articles that every boy just craves for. Only catalog of its kind in existence. Send 10c in coin or stamps—west of the Rockies and foreign countries 5c extra—and you will receive this **MAMMOTH VALUE PACKAGE** by return mail. Nothing more to pay—nothing more to buy.

Johnson Smith & Co., Dept. 524 Racine, Wis.

## The Final Thing

**W**E COULD write of roaring "Hell Divers," of tuneful "Delicious," of horrible "Mr. Hyde," or of souls distraught in the "Big House," but they will have to wait.

A masterpiece has arrived by the back door, by the name of "Emma."

**T**HE servant girl problem for the movies is to keep her from stealing the honors.

The drudge 'Emma' finds a way to be happy and that's the Cinderella motif. This time the lowly one is Marie Dressler, our rating trophy winner. She works her way through to happiness and no one who goes along with her will come out of it quite as mean, small and generally objectionable as he was when he started with Emma and the dishpan and the squabbling kids.

We have warned you against unreal Cinderella pieces. When "Street Scene" made a great success, everything pointed to a period of intelligent plays. How then can "Emma" slip past our barrier and reach this column (this is supposed to be the place of honor) if it has a "dreams-come-true" idea?

The trick was accomplished because "Emma" has some of the realism of "Street Scene," but does not confine itself entirely to the garbage can viewpoint. Because there is a moral to it as there is to every life from "Legs" Diamond to Edith Cavell. Because the art of it comes as always from the reality breathed into it.

Emma awakens a new born babe to life by spanking it and she awakened the picture to life by spanking Marie Dressler. Not once were the old mugging expressions turned on. In spite of the comedy which was not so funny, Marie kept Emma believable.

The play is about a servant girl who raises the family of a scientific widower. He prospers and the children grow snobbish, but Emma sees only good in them as she scolds and fetches and carries. The scientist, Jean Hersholt, leaves his estate to Emma and the family behave just as mean as any heirs could; which is all very hard on her. She reviews her life and finds that she was happiest when she had a lot of work.

The delightful ending shows Emma with another family to raise, work to do and no time for worrying.

So Cinderella finds that living is best back in the cinders. Life is too disappointing to face. Babies are better to live with than grown-up, selfish humans. Emma goes back into service and a fine photoplay starts across the world to sell the idea that happiness can be found close to nature. Thoreau could say no more.

**C**HARLES RUGGLES has so many friends that his appearance causes a ripple over the house. It is an important sign. El Brendel also receives a welcome in each new part. So does ZaSu Pitts and Eugene Pallette. These fine players could each star successfully if they found the right play.

**W**ALLACE BEERY in "The Champ" held the screen at the Astor until Wallace Beery in "Hell Divers" turned him out. He is a great actor and his greatness is not put on with his make-up, as his three adopted kids bear witness.

*The Editor*



One powder alone  
brings you the Beauty  
of an **EXCLUSIVE**  
**ALMOND BASE**

by Patricia Gordon

Of all face powders only *one* has a base of *precious almond*. That powder is PRINCESS PAT. The *usual* powder base is *starch*. There is all the difference in the world . . . difference that is expressed in *your* beauty. For when *you* use Princess Pat, *your* skin, too, is given mystical, velvety, aristocratic tone and texture that is simply *inimitable*.

**Almond Base gives Exquisite Caressing Softness**

*Softness!* The wonderful *almond base* gives it—as *starch base* never could. And *softness* is the most important characteristic of face powder! Princess Pat powder goes upon the skin with an utterly new, adorable *smoothness* . . . because each tiny, invisible particle is *softer*. You actually *feel* the caressing effect of its different texture. Princess Pat powder has none of the “dustiness” of starch base powders. Instead it lies *closely* upon the skin and clings longer than any other powder you have ever known.

**No ‘Powdery’ Appearance when there is Almond Base**

In a way that you will consider magical—and delightful—Princess Pat powder creates the illusion of a perfect complexion. There is no “powdery” appearance—just *beauty*. The almond base—instead of starch—completely avoids chalkiness. In the blending of Princess Pat shades, colors of supreme delicacy are used . . . the almond base permits. There is never “hidden chalkiness” in Princess Pat shades.



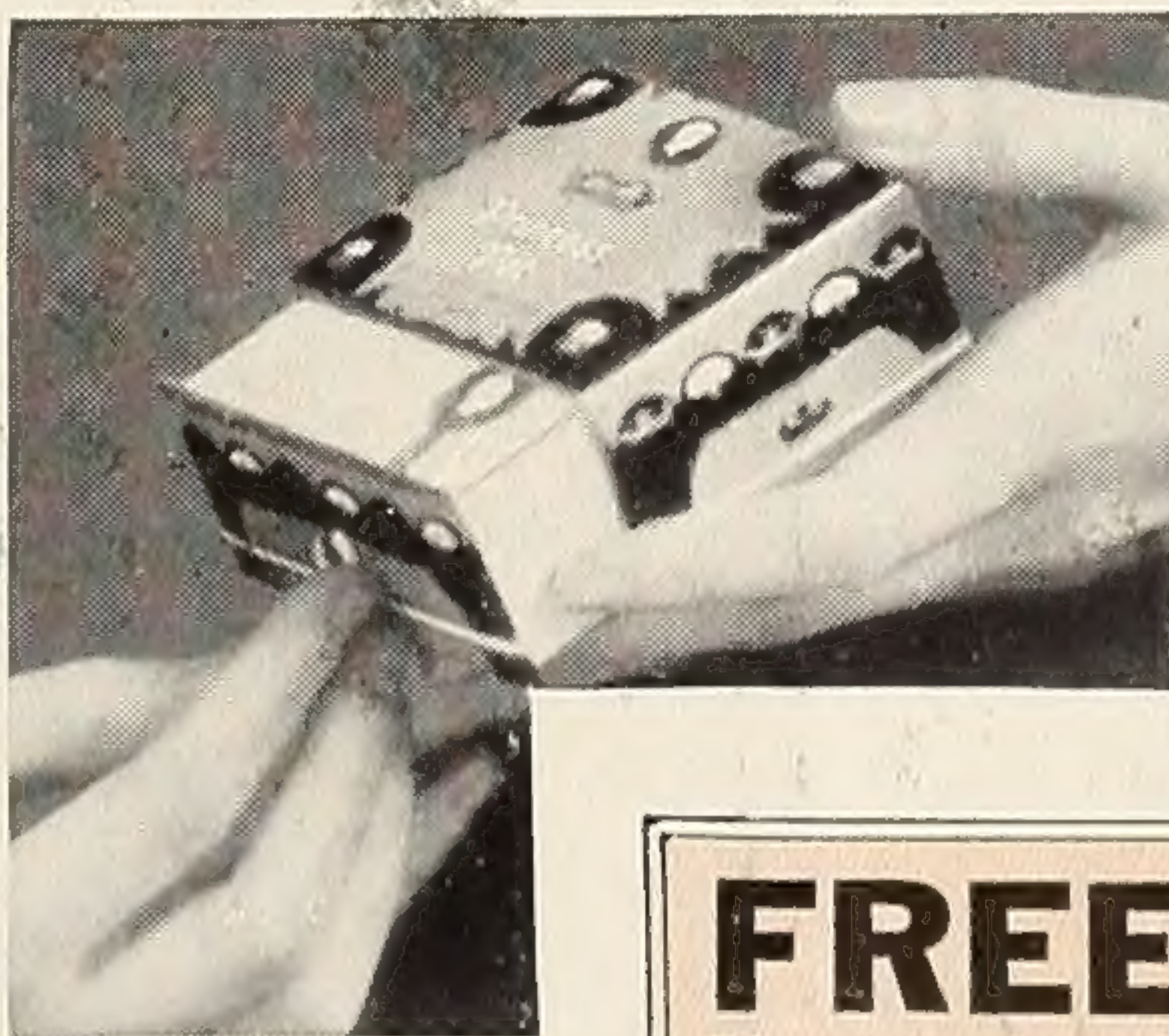
Instead, the perfectly created pearly hues that are so gloriously beautiful . . . and *youthful*.

**Almond Base is Good for Your Skin**

The soft, caressing almond base of Princess Pat face powder possesses an additional advantage. It is of distinct benefit to your skin, keeping it soft, pliant, fine of texture. Princess Pat face powder very definitely helps prevent and correct coarse pores. This instead of drying out the skin, as do “dusty” powders.

**Remember, there is Only One  
Almond Base Face Powder**

Precious almond used as a powder base is a Princess Pat exclusive secret. To enjoy almond base advantages—in-



initely greater beauty, and benefit to your skin—insist upon genuine Princess Pat. Medium weight in oblong box, \$1. Light weight in round box, 75c. Shades: Olde Ivory, Flesh, White, Ochre, Brunette, Tan, Mauve.

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precaution to safeguard the natural moisture which is infused with their mildness and flavor.

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See radio page of local newspaper for time

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# CAMELS

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